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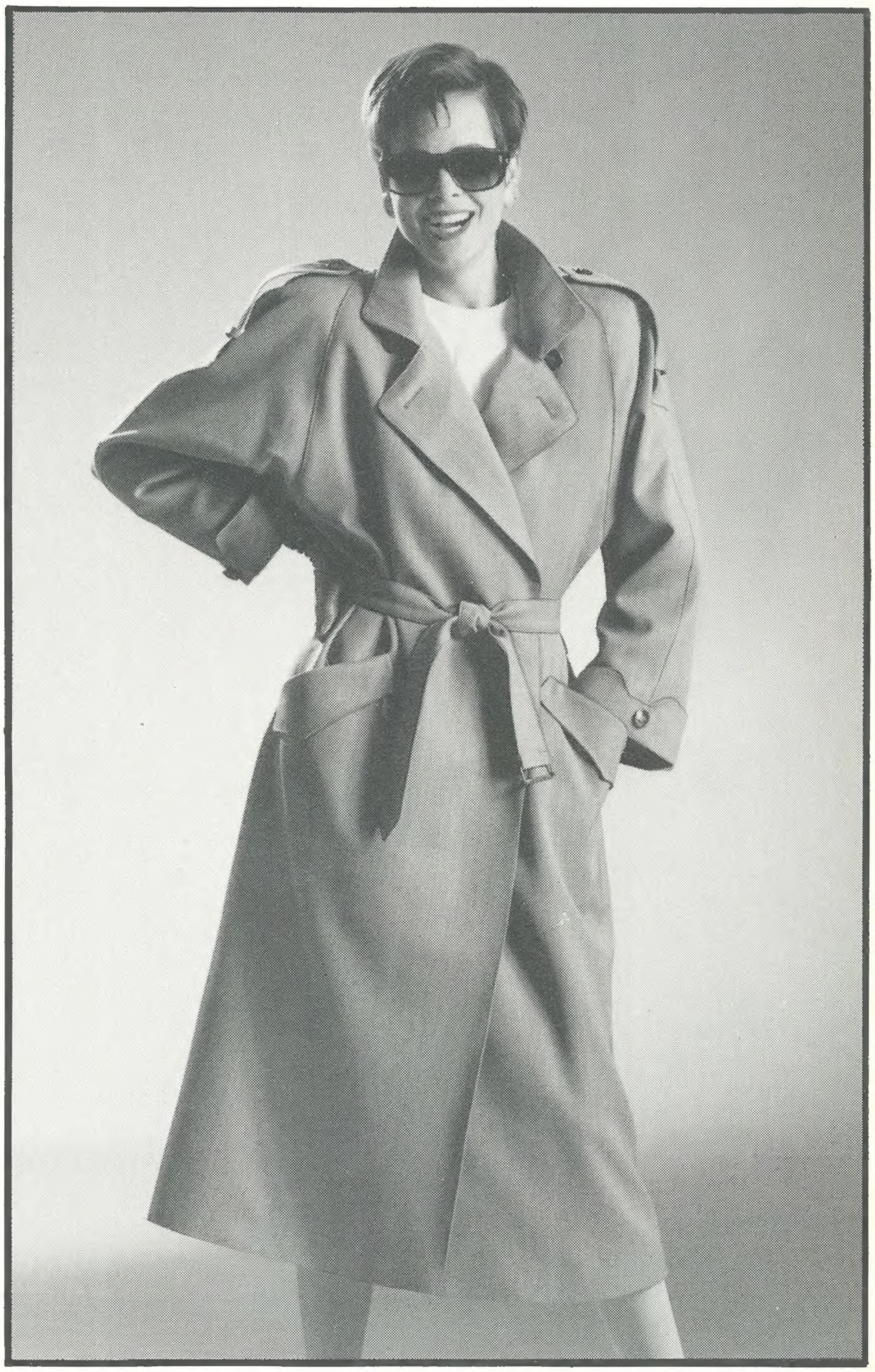

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february

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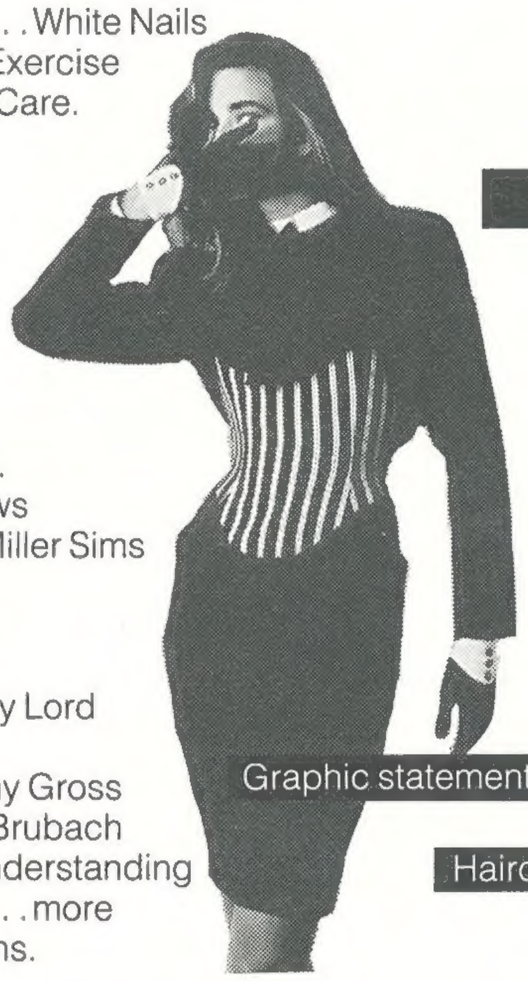
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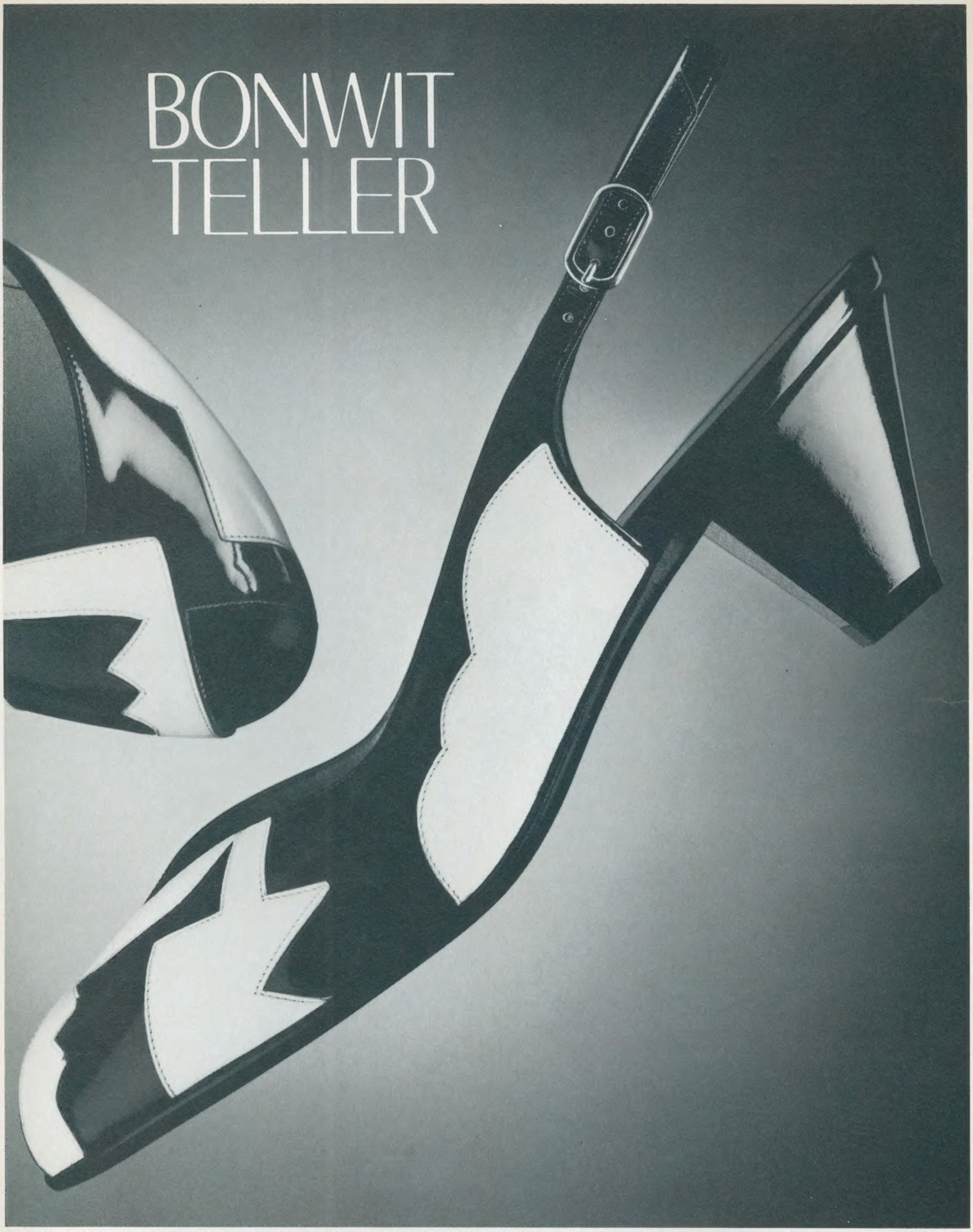
Night after night in the raucous crowd, they clung together, inseparable.
Always, they would disappear at dawn, a poof in the night,
a flurry of skirts and legs and laughter

NEW GIRLS IN TOWN

bloomingdale's

Nina Ricci The short pouf, in floral print silk taffeta from the new Nina Ricci collection on Boulevard Four.



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TERRY ELLIS

bloomingdale's

On her lips Kim is wearing Iced Tangerine outlined in Tamango; on her eyes Deep Lime and Lime Mist; on her cheeks Rose Apricot. Her jacket is by Lynn Bowling, her jewelry by Fred Joaillier.

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Nat Kaplan The Revere collared dress revolutionized with a colony of white polka dots on navy or beige imported fibranne. Sizes 6 to 16 about $235.00. Available beginning March 1st at fine stores. Nat Kaplan Inc. 498 Seventh Ave., N.Y. 10018. Assemblage by Susan Diamond.

Photograph: Daniel D'Azoulay. Makeup: Sheila Ingram-Knowles. Hair: Clara Lorenzo at Galleria Novitá.
Lillie Rubin
THE PALM BEACHES BAL HARBOUR CORAL GABLES DADELAND FT. LAUDERDALE HOLLYWOOD PLANTATION BOCA RATON POMPANO
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PRESTONWOOD SAN ANTONIO LAS VEGAS COLORADO SPRINGS DENVER OKLAHOMA CITY TULSA PHOENIX SCOTTSDALE TUCSON ST. LOUIS SAN
MATEO SAN DIEGO WOODLAND HILLS PALM DESERT CORTE MADERA SHERMAN OAKS DEL AMO SOUTH COAST PLAZA LA JOLLA SANTA CLARA

DAVID SEIDNER

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GUCCI

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and California,

in Couture.

CAROLYNE ROEHM

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ESTĒE LAUDER SPRING 1987

Shirt: Out

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AL FRESCO COLORS

Here, a selection from Al Fresco Colors (as close to Estée Lauder's originals as printing allows.)

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LANCÔME
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PRINCESS MARCELLA
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PARIS

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A time for Gucci. Gucci Timepieces with precision ETA Swiss Quartz movements are available in an assortment of styles for men and women. Featured here is our ladies' model 1100. Assorted interchangeable rings complement the delicate 18K gold-plated bracelet watch. Available with white dial. $175.

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L'ORÉAL

BEAUTY NOW

Makeup that works . . . quick-"lift" cosmetics . . . skin: the impact of habits

COVER LOOK

MODERN EVENING

Now, along with a move to less color—to makeup with a lighter, sheerer texture—there is also the appeal, especially at night, of going for a single "shot" of bright color, most often on the mouth . . . as in the very modern contrast, *above*, on first-time cover model Louise Vyent, of strong red lips, pale pink cheeks against darker skin . . . proof that many of the makeup "rules" of the past—about which colors "work" for a woman's complexion—no longer apply. Heightening the impact, here: the look of fuller, off-the-face hair, brushed brows, smokier eyes. The makeup, all Chanel: Mauve cheeks, Crimson lips, Black Les Mats eyes. Isabel Canovas red silk scarf. Hair, Suga/Suga salon, NYC; makeup, Kevyn Aucoin. Details, last pages. Photograph by Avedon.

SPECIAL EFFECTS Makeup "accessory" of the moment: skin "luminators" that attract, reflect light. Look for under-eye lighteners . . . creamy skin "finishers" (Guerlain's Opalissime) . . . golden loose powders (from the new Shu Uemura line, at Bloomingdale's, NYC). . . . Under makeup, what counts: smooth skin. Latest exfoliator: a gel containing flecks of pure gold! (From LoShi)

skin habits

Resting your chin in your palm; cradling the phone receiver in your neck . . . Such "unconscious" habits can lead to skin irritation, flare-ups of preexisting problems such as acne.

While keeping hands and face clean is important, the pressure of even clean hands against face can aggravate a tendency to clogged pores—making an awareness of habits essential. Too-vigorous cleansing, in fact, can further irritate skin. "Most women don't realize that bacteria that activate acne are present in pores all the time," said Patricia Engasser, M.D., associate clinical professor, dermatology, Stanford University School of Medicine. "Flare-ups can be caused when skin produces more oil, giving these bacteria more to feed on, increasing risks for clogged pores."

As you age, other lifetime habits are reflected in skin—"crows' feet," wrinkles around eyes caused, for example, by years of squinting, or "smile lines" around the mouth. These wrinkles begin deep down, in the dermal layers as cells are chronically stretched, and "folded," through facial movement. While there's no way to prevent these changes, they can be minimized through daily use of sunscreen.

makeup & light

Will the makeup you apply at home look as good when you get to your office? Possibly not. "Fluorescent office light can give skin a yellow cast, making a woman's complexion look sallow," said makeup artist Margaret Avery. Solution? Not more makeup but a softer finish, achieved with a sheer application of translucent pink-tinted loose powder (Clinique and Prescriptives make them) all over your face. "The tint of pink lifts skin color, gives a smooth, matte look, and works well on all skin tones," said Avery. Other office makeup rules: Avoid any color —on eyes, lips, cheeks—that has a "shimmering" finish. What works better: On eyes, matte shadows in earthy tones, or just the lightest smudge of charcoal-grey eyeliner at corners. Cheeks: adding a *hint* of color by blending brown and red gel/cream blusher, rather than a bright color. And warm but sheer lip colors—deep russets or a nearly translucent "stain" of brown. Always a must: choosing a matte foundation as close to your natural skin color as possible.

P.M. "no-color" eyes: grey/black shadow smudged near upper lashes only; black mascara. . . .

BEAUTY BEAT

Part of the attraction of Bergdorf Goodman, NYC: they comb the country, the world for the best in clothing, fragrance, makeup. Latest additions: an East Coast "outpost," mini-salon for California skin-care expert Aida Grey . . . and, from abroad, Annick Goutal's fragrance kiosks. Favorites: her water-based toner, cleansing lotion—wonderfully scented, efficient.

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reader letters

Education—viable solution?
I am writing in response to the article "Nuclear Macho" by Jacqueline Albert Simon in the November 1986 issue.

Congratulations on publishing the excellent interview with Tom Gervasi. Albert Einstein was right when he said, "The unleashed power of the atom has changed everything, save our mode of thinking. Because of this, we drift toward unparalleled catastrophe." Tom Gervasi states that the reason for this "drift" is ignorance on the part of all of us regarding the nuclear race and its ramifications. In a recent Media General Associated Press Poll, 58 percent of Americans polled believed we have a good or excellent defense against nuclear attack. In reality, we know there is no defense against nuclear attack, but 58 percent of Americans think there is. Education is the key to changing the way we think about war and reducing our ignorance on these issues.

Thomas Jefferson, in 1820 said, "I know of no safe depository of the ultimate powers of the society but the people themselves; and if we think them not enlightened enough . . . the remedy is not to take it from them, but to inform their discretion."

Thanks for helping to educate people on this very important subject. Nancy Tans
Madison WI

Spiritual matters
I would like to thank Joan Juliet Buck for her article "On Love, Maturity, and Happiness" in the November 1986 issue. Buck demonstrates her deft skill with words and her fine understanding of Jungian psychology in this fascinating, in-depth article. What pleasure to read such intelligent and challenging writing. Von Franz's thoughts on maturity, love, and happiness are very soothing to the spirit, and an appreciated affirmation of all that the modern world recklessly disregards. Jung's vision of a disaster has become a part of the zeitgeist. The fear of nuclear disaster exists consciously or unconsciously in each one of us. But, Von Franz's belief in the continuation of life is a skillful ending to this article, as it offers some sort of hope in times when all that we have built is threatened. Maybe, it is man's spirit that is indestructible. Janet S. Carpenter
Boston MA

Action-packed days
It sounds absolutely heavenly to get out of bed at six or seven o'clock in the morning ("The Super Achievers" December 1986). Being in the military, I am in the middle of physical training or a formation at those hours. I must rise earlier by an hour or two to trundle my son to his sitters prior to my arrival at work.

Breakfast? Isn't that eaten in the car after a shower after physical training before work? How do you "pick up" tired hair when it's held in place with at least twenty pins and squashed under a beret all day? Perhaps a jolt of electricity? Combat boots do wonders for soothing feet while enhancing the curve of your calves. Of course fatigues that were patterned after the build of a 6′2″ 190 lb man look and fit awesomely on a 5′8″ 120 lb woman.

Aren't weekends for imitating the mental state of a baked potato? Fatigue? Isn't that a side effect of life? Between work, my son, three cats, a "sort of" social life and dustballs big enough to qualify as pets, life is busy, rarely boring, and mostly humorous! Sometimes just waking up is a super achievement.
Biane Kidwell
Fayetteville NC

I do not consider myself to be "cosmopolitan" as the saying goes. Rather, I live in a suburb, have raised four children, carried a full-time job for years, now part-time, managed to get a dinner on the table almost every night for twenty years and sometimes sing in a choir once a week. I picked up December 1986 Vogue to read in the bath and enjoyed the "Fear of Fatigue" articles. So much information on how to beat my arch enemy—fatigue. I only wish I had read it twenty years ago!
Theresa Bellows
Buffalo NY

Adventures for "two" at Two Bunch
Thank you Michael Sorkin for "California's Two Bunch Palms" in the December 1986 issue. It's about time someone shot down the vacation-as-punishment mind set at some of those "health resorts." Aerobics, sit-ups, and vegetarian diets might be the chosen entertainment for some masochistic vacationers—but, it seems that steeping oneself in sweat for a few days could be harmful for those who aren't used to physical exertion.

Vacation spots should be a short walk away from a turquoise swimming pool, a short drive away from pitchers of Margaritas, and far, far away from the everyday routine.

Perhaps we'd all do better to include exercise and a healthy diet in our everyday routine, and save our indulgences (naps, *Donahue*, and mud baths) for vacation time. I hope to convince "the husband" of this so the two of us can have our own kitschy adventure at Two Bunch. Wilma Easter
Sacramento CA

If I were Michael Sorkin's wife and had read his article "California's Two Bunch Palms" in the December 1986 issue, by about the fifth time of being referred to as "the wife," I would take "the husband" back there and sit him in that hot tub until he told me a good reason why *we* shouldn't get a divorce!
Jan Wright
N. Hollywood CA

First place face. . . .
In the course of a lunch conversation with three other lawyers at my office, we discovered that we had all, in the check-out line of our grocery stores, fallen in love with the young woman on the cover of the November 1986 issue. Might you find a way to send us a print of the original photograph. . . . to frame and hang on our office wall, in commemoration of this fascinating coincidence. . . .
Gilbert T. Renaut
Annapolis MD

. . . . and fashion
My sincerest congratulations on your November 1986 issue. It is the first one in too long to demonstrate with inimitable flair what made Vogue famous in the first place: the exciting imaginative presentation of clothing so elegant and timeless that it is already a classic or well on its way to becoming one. . . . This issue is a virtual working definition of style.
Catherine Stroud Vodrey
Pittsburgh PA

Transatlantic fan
First, let me say I have enjoyed devouring Vogue for years. Since living overseas in variously civilized locales, I have learned that around the twentieth of each month signals time to look for Vogue. It keeps me sane and aware of what's going on in America. Thanks!

Secondly, your article on Judith Miller was tremendous (August 1986). I am at a stage in my life when I want to know how these successful women got there and when they decided to. Miller is the ideal, because she doesn't talk about the hardship of trying to succeed in a man's world—she just gets on with it and succeeds (along with tons of hard work). Would I love to read her book.
Michele Biety
London England

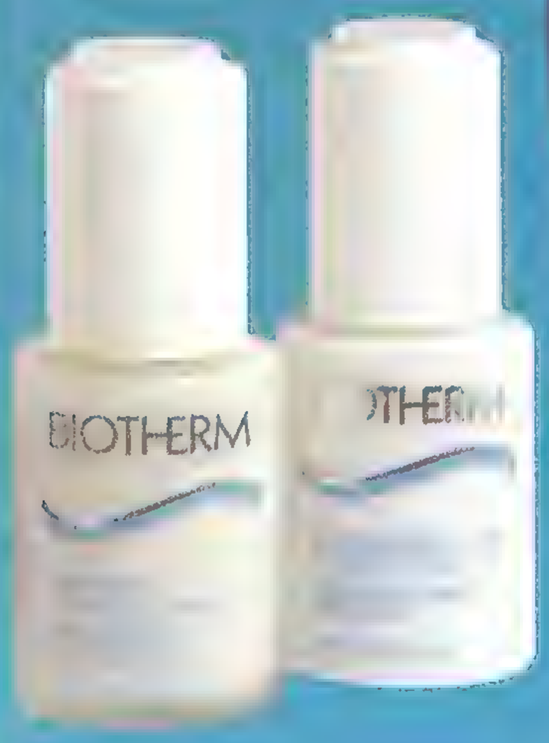
"Dressy" affair
Frederick Eberstadt's piece "Suiting A Man" (December 1986) was hilarious, and mostly true. However, I must inform Mr. Eberstadt that the most important consideration for women who shop for their male friends is this: how will this piece of clothing look on *me*?

Clothing gifts for men are sometimes shameless expressions of selfishness. I buy my boyfriend pullovers in all my favorite colors. . . . Perhaps it's Nancy Reagan, rather than her husband who likes suede jackets.
Karen Ross
Indianapolis IN

Virtue vs. vice?
Regarding the article "Fran Lebowitz on Sin" in the November 1986 Vogue: What a depressing person, Fran Lebowitz! Sure glad she stays away from virtuous folk.
Dorothy Oakes
Waldwick NJ

Correction: *The collar stud by Janis Savitt for M & J Savitt shown on the cover of our December issue, described as "rhinestone" (glass), is actually a semiprecious zircon.*

COMBAT AGING ZONES.



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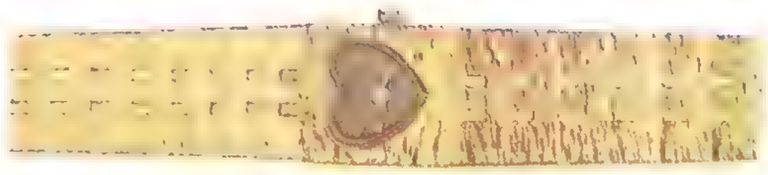

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Photo Dominique Issermann

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BEAUTY NOW

Makeup: a "defined" mouth . . . white nails! . . . scent statements

SCENT STYLE

"It was only natural, as women, to want to create our own fragrance," Carla Fendi said, by way of explaining why she and her sisters—who make some of the most luxe furs around—created a fragrance, here this month.

The challenge: each Fendi sister wore a different scent, and wanted their fragrance not only to please *all* of them but also to appeal to the next generation of Fendi women, up-and-coming in the family business.

"Fragrance is an extension of personality . . . it is part of the impression a woman makes," says Carla Fendi. "We started working on the fragrance ten years ago and wanted a scent that

Does the world need another perfume? The answer is yes, if you're talking about the newest scent—ten years in the making to suit the needs, the noses of five Fendi sisters . . .

would capture what each of us, at different stages of our lives, with various personalities, have in common—call it inner strength, self-assurance. We also wanted a 'feminine' fragrance" . . . defined by Fendi as "a scent that wouldn't be overpowering but would definitely be noticed."

End result: a meld of strong flowers—rose, jasmine—tempered with patchouli, sandalwood, spice.

The Fendi attention to detail extends to the crystal, black, and gold bottle . . . and the package, look-alike to the parchment walls of the Fendis' Roman atelier.

Word of Mouth Modern makeup "finish": the look of matte, defined lips. The means, from makeup artist Lydia Snyder, who created the look, *above:* peachy-beige "nude" pencil used for definition, *not* for obvious line; a sponge to soften the pencil line, a short-bristled lip brush to "fill in" with matte color (here, a blend of beige and rust). "The effect is smudged, satiny," she says, "not the opaque, 'layered-on' look of lipstick applied straight from a tube."

mood lift

In every language, for every woman, the appeal of a fragrance is its ability to lift—even change—a mood. Here, delightful new ways . . . From Japan: a light floral scent with an Oriental feel (Shiseido's Spirit of Zen) . . . Fashion designer Criscione's new fragrance—spirited and fresh . . . From France: a real P.M. mood "lifter" (Ivoire de Balmain); and yet another way to raise the spirits: lightly scented Porthault candles (at the Scentiments shop in Henri Bendel).

Hand Signals First sign of warm-weather color differences ahead: the appeal of matte white nails, above, in a modern—not too long—length, all part of the focus, now, on groomed hands. Proof of the trend: the National Cosmetology Association named nail care its hottest growth area in the last eighteen months.

skin savers

As more men begin to care for their skin every day, at-home grooming systems become more specialized . . . **Facial soothers:** a fragrance-free lotion calms irritated skin, reduces redness (Aramis' Razor Burn Relief) . . . a gentle scrub "deep cleans" (Lauder for Men) . . . **Body boost:** to counteract dryness, a greaseless gel "absorbs" into skin fast (YSL's Kouros) . . . **Post-exercise:** shake-on talc keeps skin dry, cool (Polo by Ralph Lauren) . . . **On the scent track:** a longer-lasting cologne (one of a new line for men out this month from Gianfranco Ferre).

Large photo, ARTHUR ELGORT. Hair, Christiaan. *Small photo,* KING. Makeup and manicure, Marc Schaeffer.

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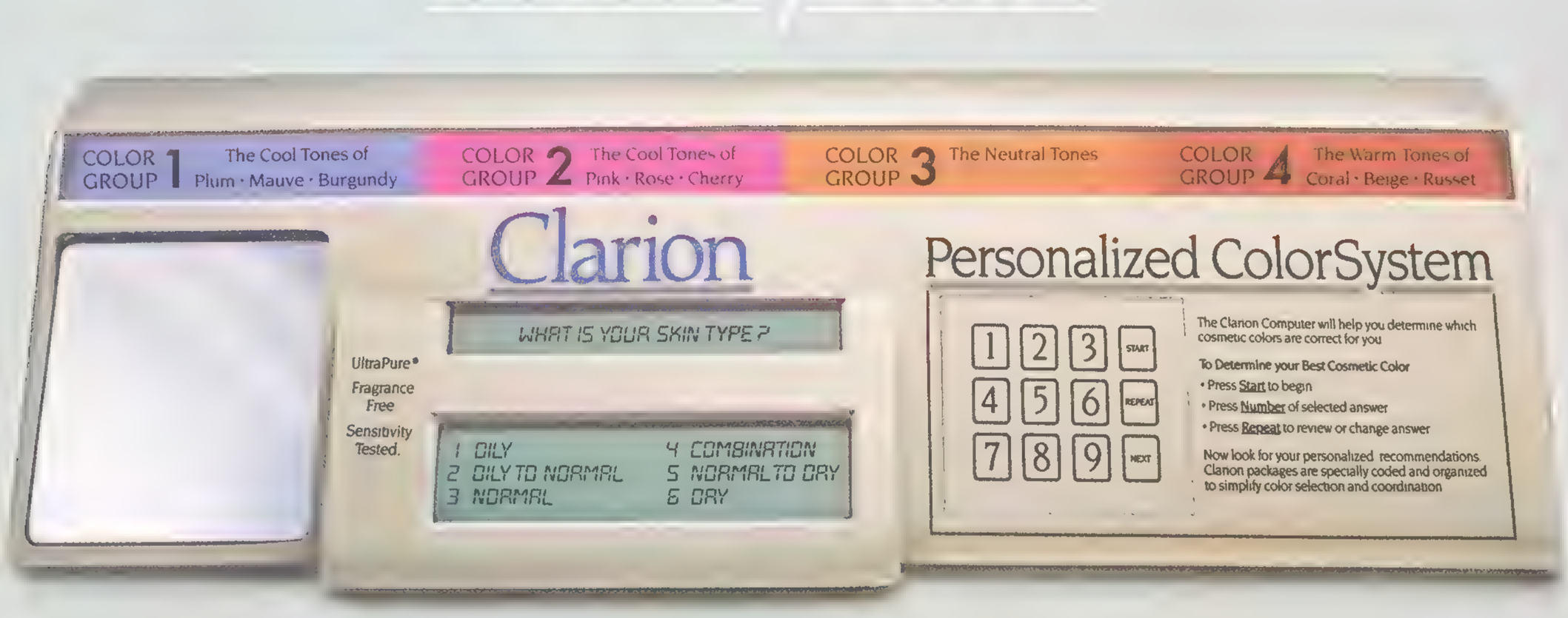

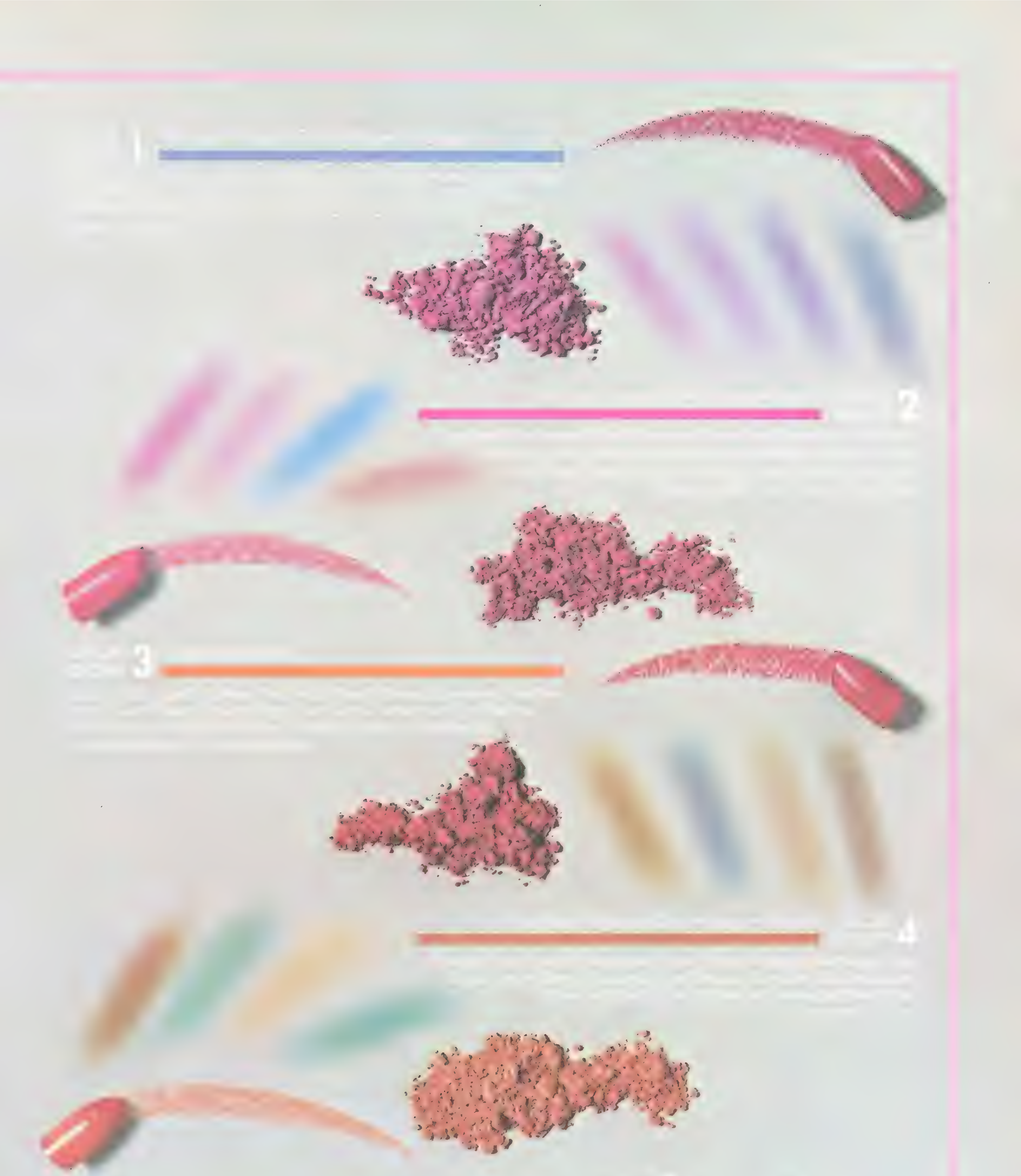
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WHAT'S NEW / WHAT'S COMING

Lange, Keaton and Spacek in 'Crimes' "the brightest screen family since 'Hannah and Her Sisters'"

movies

BRUCE BERESFORD'S SOCIAL STUDIES

Crimes of the Heart is a flimsy, noisy tall tale of the South, full of dime-store sound and fury and thrift-shop Carson McCullers. But Australian director Bruce Beresford (*Tender Mercies*, *Breaker Morant*) has had the wisdom to direct Beth Henley's adaptation of her Pulitzer-winning play at a fever pitch of lunacy and humor. And Diane Keaton, Sissy Spacek, and Jessica Lange as the three wacky MaGrath "girls" are the brightest screen family since *Hannah and Her Sisters*.

Actually, the lives of these three Mississippi sisters may be closest to the prose of the *National Enquirer*: Lenny (Keaton) is the plain sister with the "shrunken ovary" and the withered ego; Meg (Lange), the "glamorous" one, is a pill-popping singer with a Hollywood non-career; Babe is out on bail for the attempted murder of her husband. He discovered her affair with a fifteen-year-old black boy, and she decided to shoot him rather than kill herself, the way her Mama did. Then she fixed a whole pitcher of lemonade loaded with sugar, the way she likes it.

If Beresford had left anything to the imagination or given us a moment to think, the material would have collapsed of its own improbability. But he dots every "i" and shows us all the photographs, lurid and otherwise, in the family album. The result is a world in which low-grade insanity is passed around like a viral infection, to the point that the word "crazy" has lost its meaning; a mother's suicide provokes discussion mainly because she took the cat with her.

Indeed, the film's most infectious moments hover on the quicksilver border between tears and giggles. In one scene, Lange has been out all night with her former beau, now married (another of Sam Shepard's charmingly taciturn rural rocks), and is laughingly recounting her evening to her sisters. They wait, with mournful superiority, then tell her that their grandfather, who has been dying for years, has slipped into a coma. Suddenly and intuitively they all shift gears: Spacek and Keaton collapse in hysterical laughter; Lange is dumbfounded. One feels the mysterious rhythms and alternating alliances of three-way sisterhood, the on-again-off-again love and rivalry of relationships that are difficult because every moment is a recapitulation of the past.

Of the three actresses, Spacek is closest to being a great one. Here, with a curled coiffure and lacy pinafores, she is coquettishly feminine and apparently mad. Yet her peculiar rootedness provides the balance the trio needs. Lange is fine as the large, worn beauty; but some of her sharp, tough-lady gestures—the chain-smoking, the sudden angling of the *(Continued on page 84)*

TAKE A WILD GUEST...

You may not always recognize Christopher Guest, polymathic funny-man. He loves to wear rubber noses, latex makeup, and to transform himself into other people. He has grown a beard for his current film, Robert Altman's *Beyond Therapy*, to play Julie Hagerty's boyfriend's boyfriend in Christopher Durang's adaptation of his stage farce.

Like most professionally funny people, Guest is pretty serious offstage. He will correct you when you call him a comic instead of a comedian (a comic stands up and tells jokes). He loathes fame and stares aghast when a crowd gathers round his wife, actress Jamie Lee Curtis, to ask for autographs. He is more amazed that she always signs them.

They live in a modest house in Los Angeles and in a log cabin in a part of Idaho that's "so beautiful it's almost sad," but I met him in London, in a rented Chelsea flat where he had prepared tea and English biscuits. He had come to play an evil count who invents torture machines in *The Princess Bride*, a fairy-tale comedy that was being shot in ruined Derbyshire castles by Rob Reiner. Reiner also directed *This is Spinal Tap*, a rock-parody movie in which Guest played the lead guitarist, Nigel Tufnel, "who was not the brightest man who ever lived."

Guest comes from a bohemian-artistic family in Greenwich Village called "Haden-Guest": Christopher dropped the "Haden" after it earned him a withering look at his first audition "when I was eighteen and very sensitive." While still studying juggling and trapeze at N.Y.U.'s free-thinking School of the Arts, he made his stage debut in *Little Murders* and soon was firing comedy from all cylinders. He wrote for Lily Tomlin (who lists him as one of her favorite comedians); co-wrote and performed in *National Lampoon's Lemmings;* and directed and performed in ten films for *Saturday Night Live*.

In his film *Dead Ringer*, Guest played everyone—"male, female, white, Indian—I was sort of talking to myself, which is what I do anyway." He gave me a demonstration of this just before I left. We were discussing the awfulness of customs officials, and I suddenly found myself listening to a fight between a distraught Indian traveler and a snide cockney customs officer. Christopher Guest, as I had known him, had completely vanished.

—VICTORIA RADIN

Top KEITH HAMSHERE. *Bottom* DEREK RIDGERS

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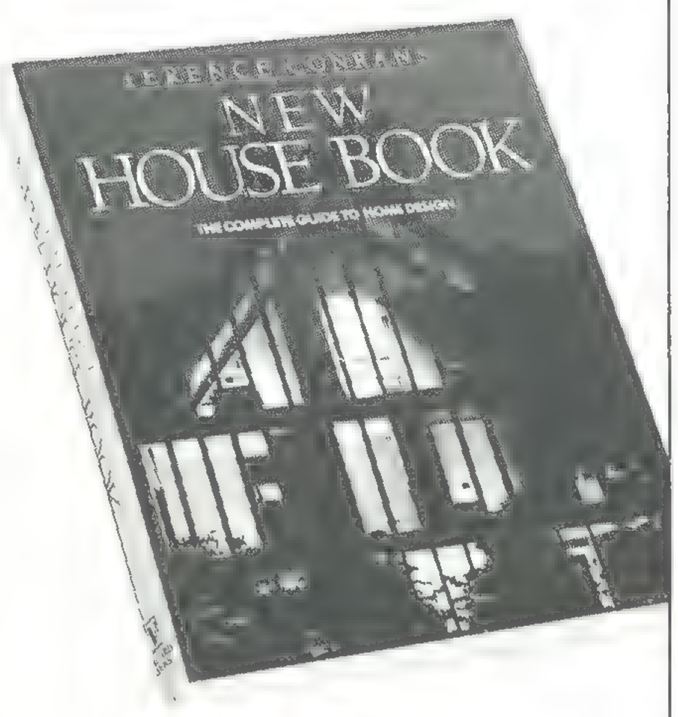

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PEOPLE ARE TALKING ABOUT... movies

(Continued) head—are hardening into mannerisms. Keaton is a surprise. Paradoxically, even as she plays a hysterical, insecure woman, she hasn't been this modulated and sure of herself since her Woody Allen films.

Beresford's heroines are often vigorous nonconformists in exotic subcultures: in *The Getting of Wisdom*, Susannah Fowle was affecting as a tenacious girl from the outback who wins over the Melbourne finishing-school ladies with her music. In *The Fringe Dwellers*, Beresford's other current film, he has elicited an astonishing performance from Kristina Nehm, an Australian actress of aboriginal ancestry who plays a reflective and sensual young aboriginal woman.

Adapted from an Australian classic, the film describes what happens when a family of aborigines moves into a middle-class white neighborhood, and the larger sense of alienation that results as they try to assimilate. It's a small, vividly cast, finely wrought social drama in the *Raisin in the Sun* mold, with the ambitions of the spiky younger generation colliding not only with the ideas of the white majority, but with their more conciliatory and "backward" parents.

There is nothing unexpected or earth-shattering in this racial tragicomedy, but Beresford brings to it a great sense of authenticity and particularity in his portrayal of the aborigines. He doesn't entirely escape sentimentality when it comes to the white man's burden of guilt. But it is clear that he understands the complicated transactions that take place between two cultures sharing the same homeland and how, ironically, their spiritual values may intersect—the "primitive" society harboring bourgeois aspirations; the white bourgeoisie, a nostalgia for a more open and innocent past. —MOLLY HASKELL

THE LONG AND THE SHORT OF IT

Midler and Long "Outrageous"

LAUREL MOORE

Shelley Long sits down for breakfast at the Beverly Hills Polo Lounge and places a tape recorder on the table. "I play it back," she says, "so that I can make every interview better than the last." Like Diane Chambers, the schoolteacher-turned-waitress she plays on TV's *Cheers*, Long is genially pretentious. Unlike Diane, who battles endlessly with her barkeep-lover (Ted Danson), Long is happily married to an investment counselor and the mother of an eighteen-month-old girl.

This month, Long co-stars with Bette Midler in *Outrageous Fortune*, which Long hopes will become her first big success after six box-office so-so's. The film is the story of two actresses, one (Long), a student of serious drama, the other (Midler), less serious—her last role was in *Ninja Vixens*. They meet at an audition and realize they have both fallen in love with the same man (Peter Coyote), only to have him disappear under baffling circumstances. They resolve to find him, and, in the process, learn more about each other than him. Advance word is that *Fortune* is Hollywood's first female buddy picture.

It has been rumored that Long and Midler did not exactly become buddies on the set. Long's contract, which gave her top billing, had to be redrawn when Midler came on board. Long will now be listed first in one half of the country, Midler first in the other. Europe has yet to be negotiated.

"Oh, please," Long says, rolling her eyes. "It's just too easy to assume that because Bette and I are different, we collided. We were *cast* because we were different. And you know something else? It is a standard male fantasy to *want* to watch women fight. Every male on the set became totally excited when it was time for Bette's and my fight scene. Men—that's where the rumors come from." —GENE STONE

ALSO RECOMMENDED

MY SWEET LITTLE VILLAGE Jiri Menzy's charming comedy celebrates the inhabitants of an out-of-the-way Czech village who prove that they can be just as corrupt, lecherous, and magnanimous as big-city folk—and a bit more resourceful besides. —M.H.
STAR TREK IV This movie was so much fun I didn't want it to end. Granted, some of the new characters are as weak as *Love Boat* guests, but the old Enterprise crew (and I mean old) has kept its quality while improving its humor. *Star Trek* is great kitsch. —J.S.
MISS MARY María Luisa Bemberg's languorous and puzzlingly reticent portrait of Argentine bluebloods before the Perón ascendancy has one thing to recommend it: the luxury of watching Julie Christie (she's the British governess, prim but seething underneath); a visual treat for which a great many inadequacies can be overlooked. —M.H.
THREE AMIGOS: Steve Martin, Chevy Chase, and Martin Short are at their wantonly funny best as a trio of numbingly obtuse silent-screen heroes hired by a star-struck Mexican village to save it from a very real desperado. Aiming to give their fans what they want, the three dream up ludicrous search-and-destroy scenarios, regularly burst into song, and are miffed when the bad guy insists on using real bullets. —D.M.

("PATA Movies" continued on page 86F)

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PEOPLE ARE TALKING ABOUT...

movies

MICHAEL J. FOX BARES HIS TALENT

Just think of Michael J. Fox's Chuck Berry duckwalk in *Back to the Future*, the film that turned Fox from a TV *Wunderkind* into a movie *Ubermensch*, and you know that music flows in him where normal people pump blood. On a rainy Monday morning that has all of Manhattan trapped in awkward lethargy, he's moving constantly—a funky, manly version of Alex Keaton, the indefatigably conservative boy-child who's kept *Family Ties* funny for the last five seasons. But his frenetic mannerisms are never ridiculous; like his comic timing, they are rhythmic, basic, extraordinary. So was getting to make music with Joan Jett, who plays his rock 'n rolling sister in Paul Schrader's *Light of Day*, out this month: "She made me feel like an equal on musical things," he says, coming as close to crowing as a person can.

Light of Day explores what may be Fox's primal subject: family. His character, Joe Rasnick, keeps the lid on the tension between his mother (Gena Rowlands), a deeply religious, stolid woman, and his sister, who is likewise intractable—in her desire to do rock 'n roll.

In *Taxi Driver* and *Raging Bull*, in *Blue Collar* and *Mishima*, Paul Schrader has embraced the Hardcore. But not here. "Schrader always comes up with the starkest interpretation of the message," Fox says, "but this movie has no sex, violence, or drugs." That's not to say that working with Schrader lacked an edge: "He's the kind of director," Fox explains, "who, if you're supposed to bleed in a scene, gives you a fork, tells you to go into the bathroom, and to come out when you've done the right thing."

The overwhelming impression Fox gives is that no matter where he finds himself, he's *there*. He lives in the moment. In the case of *Light of Day*, because his character's overinvolvement with his mother and sister keeps him from having successful relationships with other women, Fox's commitment to the spirit of things meant not dating offscreen. It was a lucky break for him that his next movie, Herbert Ross's *The Secret of My Success*, was a romantic comedy. "I went crazy going out when I got to New York," Fox remembers. "The *New York Post* and *The Daily News* had a field day"—particularly when it came to linking him with his costar, Helen Slater.

Who would blame Fox for looking for a good time? He has been working since he was fifteen; he's earned his pleasures. And who would bother calling him on his faux-naïveté? ("What makes actors different from other people is that we're really good at 'let's pretend.' ") But, risking the ultimate insult of confusing an actor with his character, isn't right-wing Alex Keaton a bit of a stretch, even for such a game-player as Fox, whose own politics involved him in a clean-water campaign not long ago? "It doesn't matter if I play comedy or drama," he says, "just that I believe the character. Alex works because when he rattles off a load of B.S., *he* believes it."

That still doesn't explain Fox's enormous television success. Do people relate to Alex's reactionary self-righteousness the way they did to Ted Baxter's pomposity or Archie Bunker's bigotry? "I had thought," Fox says, "that Alex's appeal came from his strength, which is that he often realizes when he's wrong. But now I think that people, out of some survivalist sense, like that his identity is strong, right or wrong. He has the courage of his convictions. He believes in himself. He has the guts to say, this is it."

Two movies coming out. Yet another season of sit-com madness. But Fox, still only twenty-five years old, isn't ready to slow down. There's the sequel to *Back to the Future*. ("*Back to the Future's Future*," I suggest. He laughs. "*Back to the Bank* is more like it.") And a three-minute film he recently directed for *David Letterman's Film Festival*. "I'd like to direct," Fox says, "though Bob Zemeckis, who directed *Back to the Future*, told me that being a director is like being nibbled by ducks. But if you're a director, you can have a potbelly and be bald. I'm looking forward to that." —SUSAN BOLOTIN

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PEOPLE ARE TALKING ABOUT... theater

LES MISÉRABLES: THE MOUNTAIN COMES TO MANHATTAN

Victorious Hugo: Above, "Misérables" heroine Fantine pleads with the villainous Javert. New York cast includes Braden Danner, above far left, and Terrence Mann, near left

Next month, when *Les Misérables* arrives at the Broadway Theatre from London where it has proved as big and improbable a hit as *Cats*, New Yorkers can discover for themselves if all the fuss has been justified. Few predicted success for a show based on T.S. Eliot's poetic tribute to the feline classes. Still fewer believed that a "pop opera" based on Victor Hugo's somber prose and consisting entirely of recitation, aria, and chorus could convert into sell-out musical entertainment.

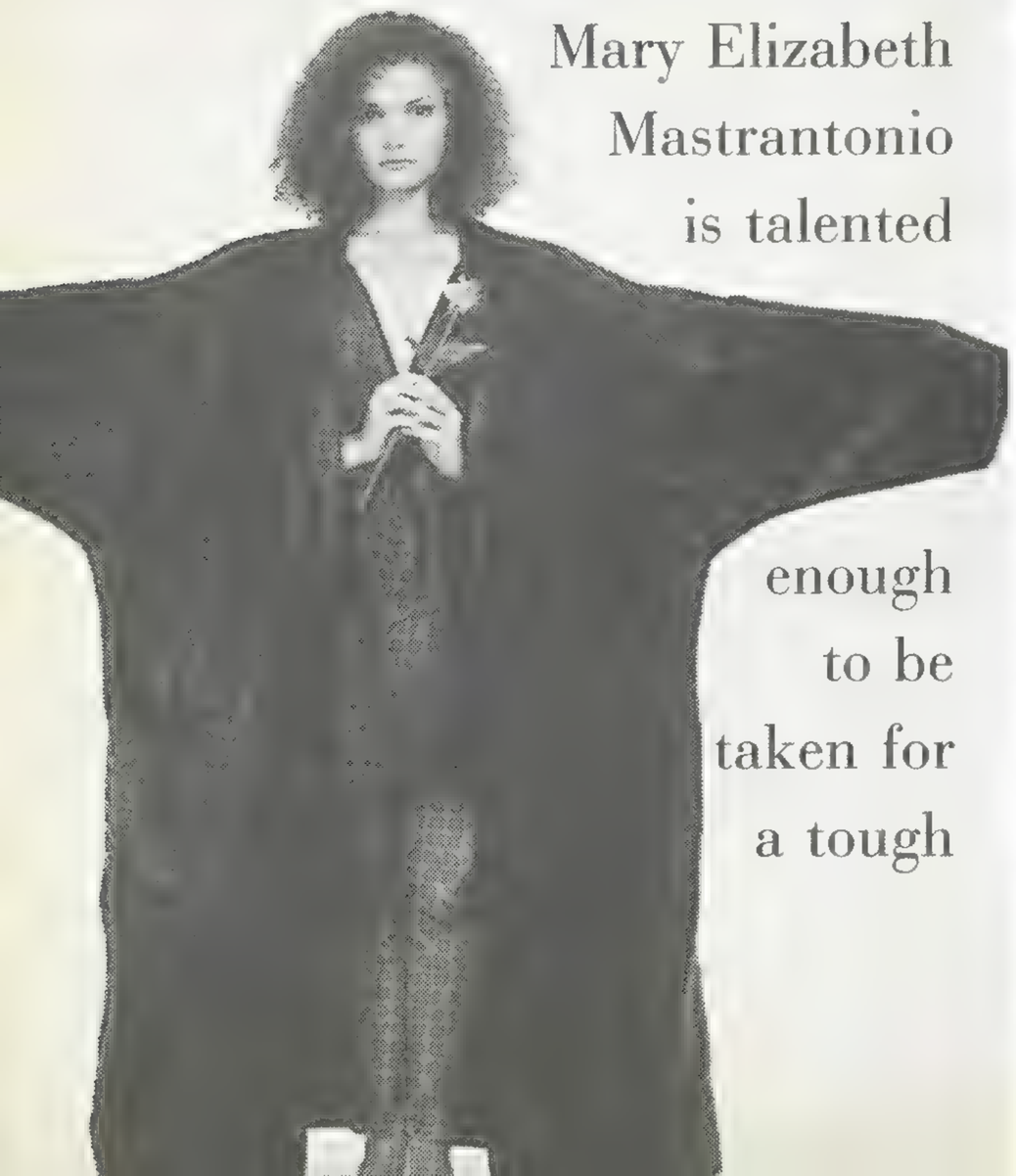
Les Misérables' original home was France, where successful musicals are born about as frequently as they are in Finland or Bulgaria. But in 1980, French impresario Robert Hossein listened to the show's score, then took a gamble and staged the play in a huge Paris sports stadium, where it ran for several sold-out weeks.

But when *Les Misérables* moved to London, it almost flopped. Though the show was translated, adapted, and entrusted to Royal Shakespeare directors Trevor Nunn and John Caird, and designer John Napier (the same team that created *Nicholas Nickleby* and—minus Caird—*Cats*), the initial reviews were mixed, worse than mixed. Not for the first time, the paying customers had other opinions. It was their enthusiasm, aided by a second, warmer wave of criticism, that prevailed. The show transferred to the West End and became the hottest ticket in town.

Even the show's detractors had to admit that Hugo's tale of Jean Valjean, who evolves from a no-hoper in a chain gang to a paragon of saintliness, had become visually sensational. Paris was represented by two vast timber structures of crates, barrels, and debris. Out they trundled, to be linked by a walkway—and you had the slums in miniature. Forward they lurched, locking together, and you had a street barricade that needed only a topping of youths and flags to bring the revolution of 1830 impressionistically to life.

But what turned ordinary admiration into wonder was surely the power of Valjean's conflict with Javert, the policeman who obsessively, fanatically pursues Valjean through France after he's broken his parole. Their private war touches our moral roots—deep down where legalism, duty, and reason are in elemental combat with mercy, kindness, and love.

With Colm Wilkinson (who played Judas in London's *Jesus Christ Superstar*) over from Britain to recreate Valjean, with Nunn, Caird, and Napier still in artistic control, with an advance sale that has broken Broadway's record, it seems safe to predict that New York will complete what Paris and London began: it will confirm *Les Misérables* as a thoroughly international triumph.—BENEDICT NIGHTINGALE



Mary Elizabeth Mastrantonio is talented enough to be taken for a tough

CUED FOR SUCCESS

Mary Elizabeth Mastrantonio has had it up to *here* with all the lame jokes about her tongue-twister name, and all the smarmy questions about Paul Newman and Tom Cruise, her costars in *The Color of Money*.

"I was furious," she fumes about a recent interview. "They were just looking for dirt, trying to find out if I slept with either one of them—which I didn't."

What she did do was hold her own with two of the hottest actors on the screen, turning her character, Carmen, Tom Cruise's pool-hall moll, into an edgy, driven, and morally ambiguous woman—a far cry from *The Hustler*'s piteous Piper Laurie.

Like Carmen, Mastrantonio is sexy, spirited, smart-mouthed, and guarded, hedging her comments about the film ("My part wasn't exactly strongly written"). And with her flashing eyes and dark fusilli hair, she could pass for a street tough, but says, "I had never been in a pool hall. They're not the kinds of places I like to hang out in. I did end up meeting the wife of this famous hustler, but she was like the Avon Lady, so that didn't help at all."

At twenty-seven, Mastrantonio has had a pretty wonderful career so far. She landed her first movie role, as Al Pacino's ill-starred sister in *Scarface*, after three readings and no screen test. After that she starred in The New York Shakespeare Festival's *Henry V* and *Measure for Measure*, and a musical version of Saroyan's *The Human Comedy*. And if she's earned a reputation for being the dark lady of film, her two new projects are a long way from the mean streets.

One is a recently completed independent film directed by Wayne (*Chan Is Missing*) Wang, in which she plays a nursery school teacher separated from her cartoonist husband; the other is *The Knife*, a new musical scheduled for this month at Joe Papp's Public Theater and costarring Mandy Patinkin. "I play this stewardess who's been emotionally abused through a series of bad times with bad men," she says. "Then *he* comes into her life."

The "he" is a man who wants to have a sex change. She falls in love with him ("it's the first time she's had a conversation with a man") and gives him the money for the operation. *The Knife* is what you call a love story with an edge. —TRACY YOUNG

Top left BOB MARSHAK. *Top right* CULVER PICTURES *Bottom* BONNIE SCHIFFMAN

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Stephen Petronio

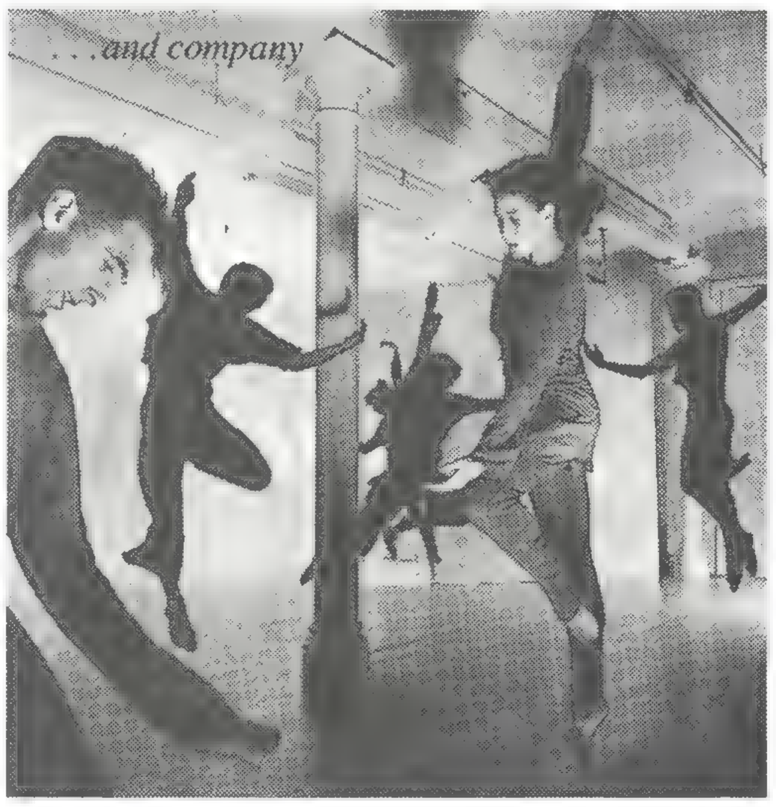
TOUSLING WITH CHOREOGRAPHY

Always on the prowl for choreographic inspiration, Stephen Petronio clips or photocopies pictures of people doing just about anything—could be a man stumbling at a curb, a woman crouching to wash some clothes. After sizing up his subjects for their locomotive potential, he splices their fractured gestures into intricate but mercurial dance phrases.

Petronio, like many choreographers, is rediscovering theatricality after the self-imposed strictures of Minimalism. Though his dances aren't actual narratives, he is a storyteller at heart, giving each passage a specific emotional pitch. The result is nervy and dramatic—from the oddly delicate quivers and buckles of a solo, *#3*, to the undulating, symphonic maneuvers of *Simulacrum Reels,* premiering this month at New York City's Dance Theater Workshop.

"I never set out to become a dancer," says Petronio, whose first brush with dancing was through college courses in criticism and theory. "But I found I had to get into the body to understand it." This meant turning to the act itself; in Petronio's case, to the world of contact improvisation, a raucous discipline aligned with 'sixties buzzwords like sensitivity, risk, and trust. Then, in 1979, perhaps tired of so much forced spontaneity, he made a move toward the structural. He began working with Tricia Brown, the quirky virtuoso who gave meaning to pouncing and slithering. Brown's approach to movement obviously suited Petronio. He matured into a riveting performer, his wonderfully rangy physicality and handsome features creating a steamy presence onstage.

CHRIS CALLIS



. . .and company

At the same time, he started making dances in the basement of a SoHo dance hothouse where not only Brown but downtown choreographers Douglas Dunn and David Gordon live and work. Petronio founded his own company in 1984, and two years later won the prestigious Bessie award for his disconcerting *Walk-In*, a sextet during which some demonic force seems to hurl the dancers on- and offstage.

Lately, Petronio has been wrestling with partnering: just what it means to put your hands on someone, to pick a body up, to put it down. In short, what lifts simple tousling into choreography. —LISE FRIEDMAN

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la passione di Roma

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F E N D I R O M A

BLOOMINGDALE'S

Paul Klee in 1930 (above); a work of the war years—"Locksmith," 1940 (left)

FEATS OF KLEE

Paul Klee is the Merlin of twentieth-century art. And when you walk through the huge retrospective at NYC's Museum of Modern Art, the first major show devoted to him in twenty years, you feel as if you're in the very nerve center of the magician's brain. The paintings come out of an alchemist's laboratory where poetry and science, Romanticism and Cubism, East and West are diced and simmered and boiled into some of the strangest and loveliest brews in all of the history of art. Klee mixes media in unprecedented ways: he combines glues and pigments and inks and varnishes and plaster and all kinds of canvases and papers to create unearthly chromatic and textural effects.

Born in Switzerland, Klee came of age as the first great shock waves of modernist art reached Germany, where he was a student. Klee was in his late twenties and early thirties when Fauvism and Cubism were fresh news, and he saw in those revolutionary moments the shining promise that, as he said in his *Creative Credo*, a 1920 essay, "Art does not reproduce the visible but makes visible." His own art is a lexicon of the invisible—a dazzling library of magical alphabets, hallucinatory narratives, and enigmatic maps. Klee's gigantic inventiveness burst forth from the confident mood of the first quarter of the century, and we who live at the other end of the modern age can't help but react to his work with a combination of nostalgia and awe.

While Klee's art has never been in eclipse, the Modern retrospective, which was organized by Carolyn Lanchner, might just signal an upswing in his reputation. During the 1960s and 1970s, when oversized paintings, outdoor sculptures, and earthworks dominated the art scene, many found it difficult to concentrate on Klee's small-scale works (they're generally not more than two feet in any direction). Klee seemed marginal then; but now, the very marginality of his masterpieces gives them an extra excitement.

The three hundred works at the Modern, ranging from comic stories to pure abstractions, from delicate graphic effects to impastoed paint, will surprise people. What other artist uses whimsical, moonstruck titles like "A Genius Serves a Small Breakfast" or "The Steamboat Passes the Botanical Garden"? Klee's paintings are simultaneously microscopic and telescopic. He can be a medieval illuminator, as in "Ad Marginem" and "Open Book"; an Eastern mystic, as in "Arab Song"; or a less-is-more visionary, as when he projects two circles into the void in "The Red and the Black."

Though Klee's intimate scale and private imagery suggest an art born of solitude, he actually belonged to two of the greatest collective artistic adventures of the century. In Munich in 1911 he met Kandinsky (a lifelong friend) and Franz Marc (killed in World War I) and joined them in Der Blaue Reiter group, which aimed to infuse contemporary painting with the vitality of folk and primitive cultures. A decade later, Walter Gropius invited Klee and Kandinsky to teach at the Bauhaus, the influential art school that broke down the age-old divisions between fine and applied art in favor of a curriculum in which everyone did everything. Klee turned out to be one of the greatest art teachers of the century. He produced a body of lectures and exercises (published posthumously in two immense volumes, *The Thinking Eye* and *The Nature of Nature*) that came to influence the way we understand abstract art. These writings recall Leonardo da Vinci's wide range of interests and his vision of art as a many-sided activity, fueled by contacts with all areas of knowledge—mathematics, science, music, literature. Klee soaked up everything around him, and at the Bauhaus he turned the collective experiments with textiles and light sculptures and theater to his own brilliant devices. For Klee, the Bauhaus, where all the artists lived and worked together, must have been a paradise of possibilities. A paradise that came to an abrupt end with the rise of Hitler.

Klee, like so many artists who'd come of age in the liberating atmosphere of the Weimar Republic, was a victim of Hitler's campaign to erase from the Fatherland the iconoclastic spirit of modern—or, as he put it, "degenerate"—art.

In 1933, after the Nazis searched his house and had him fired from the Dusseldorf Academy, Klee returned to Switzerland. His output remained enormous, and he turned his magician's laboratory to the terrible task of eulogizing disaster and loss. In works such as "Death and Fire" and "Locksmith" the darkening European scene yields a series of ghostly, bittersweet hieroglyphs. Like Mondrian, Kandinsky, and many of the greatest artists of the first quarter of the century, Klee ended up a man without a country. As the son of a German national, he did not automatically receive Swiss citizenship.

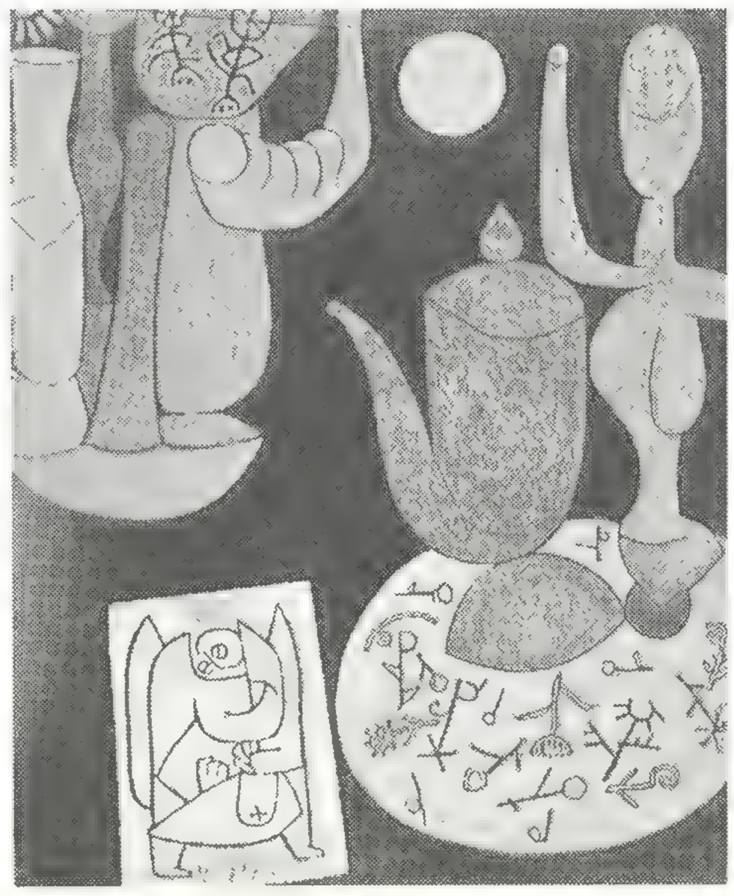
Klee spent the last years of his life under the shadow of tragedy both personal and communal: as a progressive skin disease (scleroderma) ravaged his body, he watched Europe's democratic achievements crumble under the forward march of Communism and Fascism. The Modern show ends on a note of muffled terror. Klee's last, spectral figures are souls condemned to live in an increasingly soulless world. —JED PERL

NOTE: *The show is at MoMA through May 5 and then travels to Cleveland in June.*

(*"PATA Art" continued on page 112*)

> "Under the Nazis, Klee turned his magician's laboratory to the terrible task of eulogizing disaster and loss"

Untitled (Still Life), 1940



HUGO ERFURTH, courtesy of Vanity Fair. Details, last pages

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BONWIT TELLER

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DIVINE INSPIRATION

Fra Angelico's exquisite Christ child—a detail from a San Marco fresco (left); "Belshazzar Sees the Writing on the Wall" (above), bathed in Rembrandt's golden light

What might be just a hobby for most lawyers is full-time work for Parisians Maurice and Jacqueline Guillaud. Fifteen years ago they organized their own arts center in the city's hub of avant-garde culture, the Marais district. Now, they have ventured into art-book publishing with two superb volumes (released here by Clarkson N. Potter).

Fra Angelico: The Light of the Soul celebrates the fifteenth-century Dominican friar whose devotional images have drawn millions to the small monastery of San Marco in Florence. The frescoes, restored in 1983, are reproduced by the Guillauds on onionskin to simulate the look and feel of paint on plaster. Even the text, which has the severity of a long religious tract, cannot dampen the enjoyment of this splendid book.

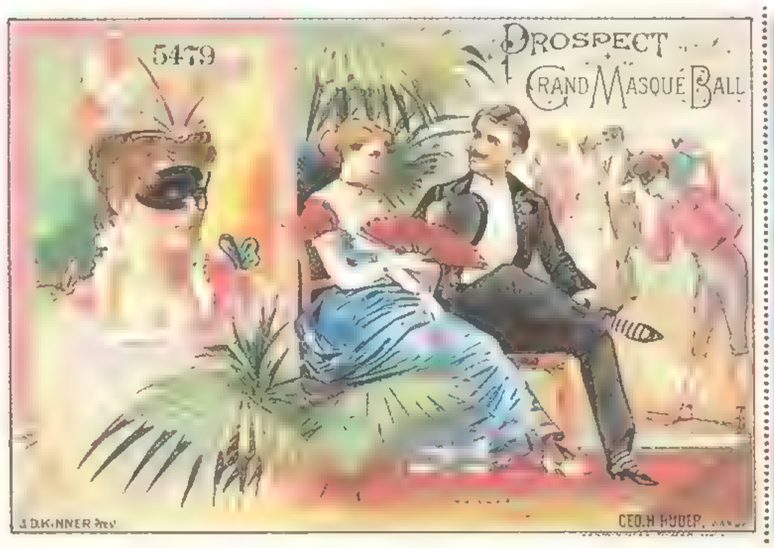
While *Fra Angelico* reveals an artist who lived and worked in the service of God, *Rembrandt: The Human Form and Spirit* extols the Dutch naturalist whose paintings champion the glory of man. Accurately presenting Rembrandt's work (usually but incorrectly reproduced as dark and gloomy) was the Guillauds' self-imposed challenge. Over three hundred glowing color illustrations attest to their success.

With vivid design, startlingly cropped full-page close-ups, and perhaps a little beginner's luck, the Guillauds have created two art books of singular beauty. —ELLEN WILLIAMS

GREAT MOMENTS IN SOCIAL CLIMBING

Dance cards, books of party etiquette, photographs of elaborately costumed revelers: these relics of the extravagant Victorian age could make one feel like an unmannered clod. Yet, judging from the mementos in *The Pleasure of Your Company: Parties and Balls in New York City*, a show at The New-York Historical Society through February 26, galas in our own era are not so different from these nineteenth-century affairs in their opulence or the calculated visibility of their guests.

The engravings in *Harper's Weekly* and *Frank Leslie's Illustrated Newspaper*, as well as the lengthy texts, provide inordinately detailed coverage of who attended what ball and wore which gown. At the same time, satirical drawings take these socialites to task. In one of the most cutting works in the show, "The Social Ladder," by Charles Dana Gibson (1902), a woman drags a tiny man through a field of skulls toward a ladder reaching into the clouds. Financier Felix Rohatyn has reiterated Gibson's sentiments. In a much-discussed *Manhattan, inc.* interview last spring, he and his wife, Elizabeth, suggested that the charity balls did more to benefit the social status of guests than the causes. These insider opinions give the show a gratifying, ironic twist. —DANA COWIN



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All-Amerika hero Kristofferson orates; on his right, Robert Urich and Reiner Schoene collaborate.

ABC's twelve-hour miniseries *Amerika*, airing this month, is "event television" at its most eventful. Its provocative premise—that America, in 1996, has been under Soviet occupation for ten years—guarantees that this long political soap opera and the reactions to it will be *news*, and not just on *Entertainment Tonight*. The prospects of nightmarish panel discussions—Zbigniew Brzezinski and Sylvester Stallone slugging it out on David Brinkley's show, Warren Beatty and Henry Kissinger exchanging geopolitical subtleties under the perky gaze of Mary Hart—are as grim as anything in *Amerika*'s doomsday scenario. Early in the miniseries, one of the main characters, bringing a man-sized appetite into his local diner, is dismayed to find that he can't have a big stack of pancakes smothered in maple syrup, and has to settle—such is life under the Soviets—for soybean cakes and molasses. When the feast arrives ("It's better for you anyway," barks the waitress) he just sits there staring at it. By the time *Amerika* and its attendant controversy are over, we're going to know exactly how that guy feels.

In his public statements, executive producer/writer/director Donald Wrye has taken pains to dissociate his work from recent big-screen anti-Commie extravaganzas like Stallone's movies and John Milius's overheated survivalist fantasy *Red Dawn* (which also posited a Soviet takeover of the U.S.). On the basis of the ninety minutes of excerpts that were shown to the press in the fall, it looks as if Wrye is right. *Amerika* is conceived, very cannily, for the intimacy of the small screen and the passivity of the viewer in the Barcalounger, not for the rude communal show-me attitude of movie audiences: instead of spectacular operatic/cartoonish action sequences, Wrye gives us plain, familiar heartland settings, characters we can "get to know," and slowly evolving intrigues, political and domestic. *Amerika* has a muted, insinuating voice delivering its little lectures on patriotism and vigilance—this stuff is designed, in the best TV manner, to seep into our consciousness rather than blow us away. But is it *better* for us?

Wrye has cast bland TV stars like Robert Urich (*Spenser: For Hire*) as leading dupes and collaborators, and the lowest-key movie actors he could find (Kris Kristofferson, Mariel Hemingway) as leaders of the counter-resistance. Even the top Russkies, played by the Australian Sam Neill and the German Armin Mueller-Stahl, are quiet, reasonable types. (America seems to have been taken over by a bunch of Czech tennis players: they're not *bad* people, just a little tough to warm up to.) And Wrye's shot it all in the lulling, folksy style that commercial directors call "slice" (for slice-of-life)—a combination of John Cougar Mellencamp video, Reagan campaign film, and beer ad.

> "*Amerika* is like a plot to make liberal commentators sound even duller than usual"

After a couple of hours of watching guys in plaid shirts moping around the Russified Midwest as if they can't even remember their last great keg of draft, our resistance is shot. We could hoot at *Rambo* and *Red Dawn*, but who can keep it up for twelve hours? The cleverest, most insidious thing about *Amerika* is that it virtually coerces its opponents into addressing it in its own grey, ponderous terms instead of giving it the blunt raspberry it deserves: it's like a plot to make liberal commentators sound even duller and more humorless than usual.

Amerika is a slice, all right—a big forkful of soybean cake. We may sit there staring at it, stupefied; but, in television terms, that's just as good as swallowing it.

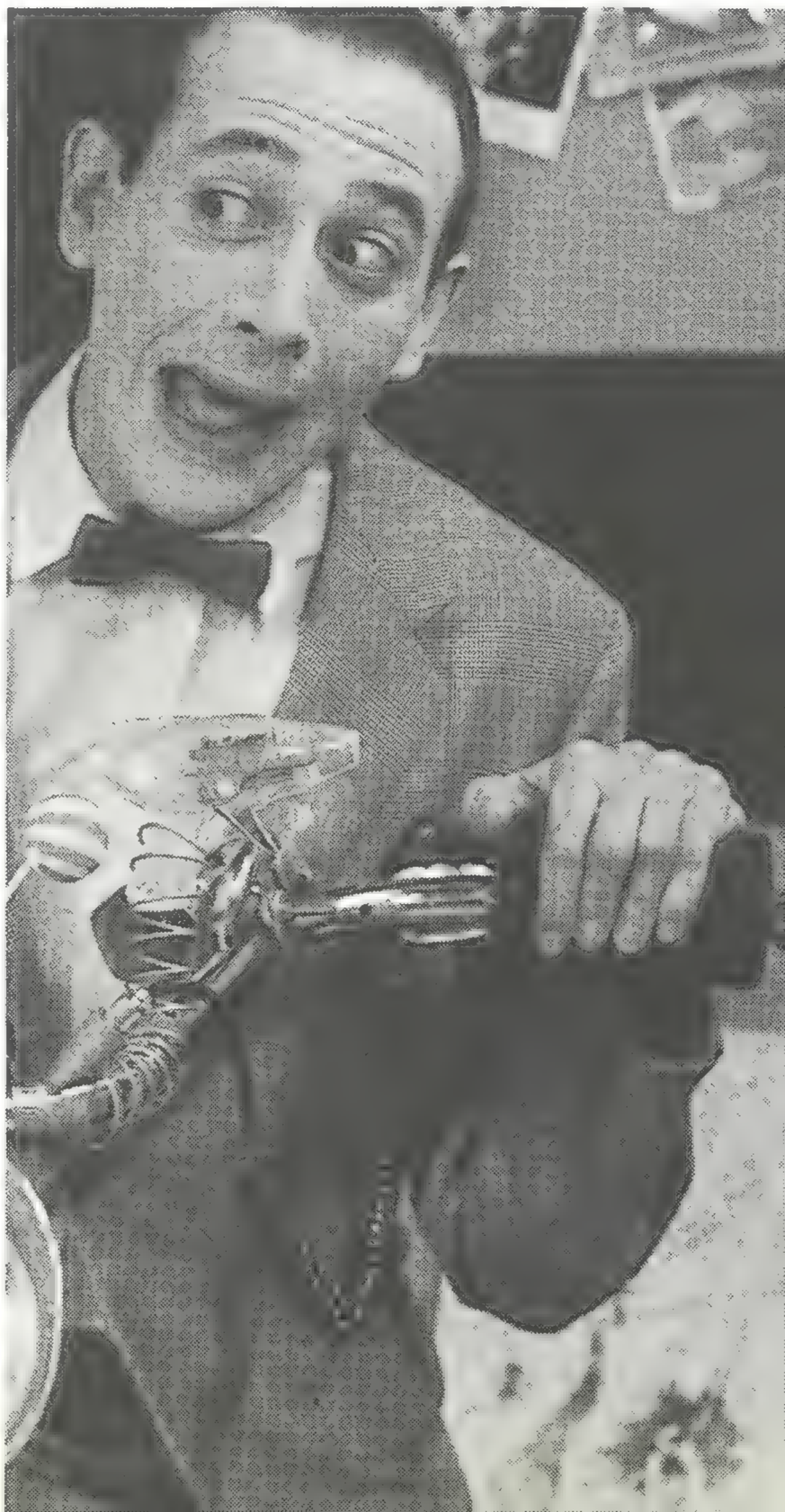
—TERRENCE RAFFERTY

PEE-WEE, THE E.T. OF COMEDY

In *Pee-wee's Playhouse*, the astounding Saturday morning show on CBS, Pee-wee Herman has created a whirling candy-colored world that is unique on television. Real people mingle happily with chairs and windowsills that talk, with animated dinosaurs, French fries, and ants. In the midst of all this is Pee-wee himself, the cabaret comic who made the widely acclaimed hit movie *Pee-wee's Big Adventure*, a tale about a boy and his bike. With his pale face and rouged lips and skinny, shiny suit, Pee-wee has the look not so much of a clown as of a nerdy guy in party clothes who doesn't realize he looks like a clown. It is a slightly decadent look, and perhaps that is why the joyful innocence of his show is so startling.

Pee-wee Herman has stylized the awkward jumpy movements of a squirming child into a kind of celebration. He rolls his eyes and tilts his head and skips insanely to one side, and he is like an orchestra conductor, leading the silly symphony of his playland characters, bringing out the tinkling clarity of a world so shiny and pure it could break your heart. Truly subversive, Pee-wee Herman is obsessed with innocence: everything bows before it. *(Continued on page 124)*

Pee-wee Herman



Top: DEAN WILLIAMS/ABC. Bottom: CBS.

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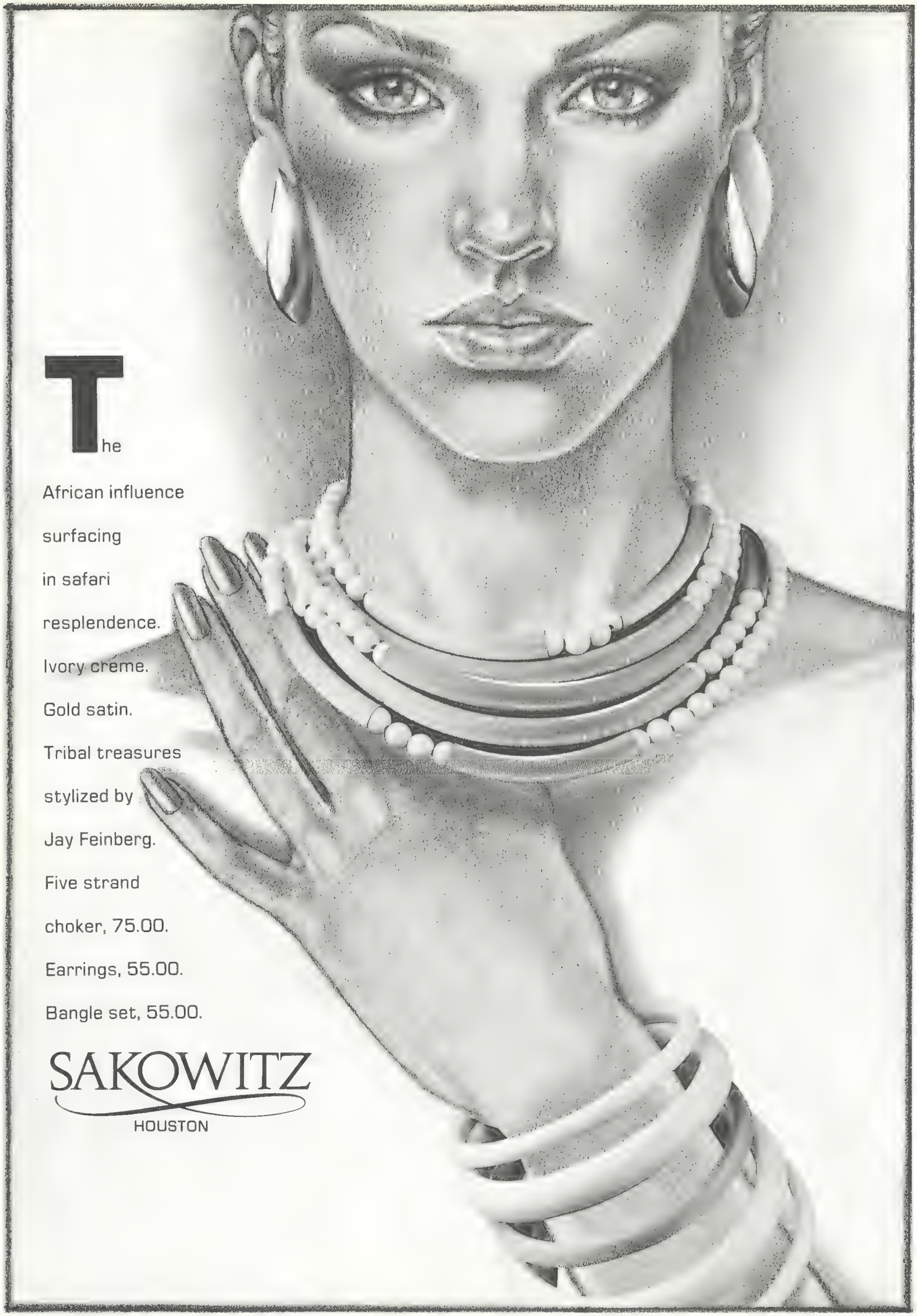

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PEOPLE ARE TALKING ABOUT... tv

(Continued from page 114) This is innocence gone berserk. Even the campy, suggestive jokes that have always been a part of kiddie shows for grownups, like Soupy Sales and Uncle Floyd, on *Pee-wee's Playhouse* dissolve into magical circus glitter. He undermines smarminess, patting it like a pet dog, teaching it to roll over.

This is not parody or satire but a delirious appropriation of adult life into a bright corner where the bunk beds are never made. Pee-wee is not a funny guy plopped down into real life to make jokes, and he's more than a comic with a shtick. He is the author of an entirely artificial yet wonderfully authentic world: In the tradition of the great silent comedians, Pee-wee has assembled all the props and shapes and forces he needs to nourish and support his comic vision. And what Pee-wee sees is a delicate, intricate living cartoon, a pastel ecosystem, an Eden of play.

Everything in the playhouse is alive—the chairs talk sweetly and hug you with their arms; the food dances in divinely animated, elaborate Busby Berkeley numbers in the refrigerator; a comfortable, middle-class family of tiny dinosaurs lives in the mousehole. The pet ants in the ant farm spell out the words "Surf's Up" and ride the towering waves of sand. There is a fat nosy neighbor, too, but the only real evil, the only snake, to penetrate the playhouse is Randy the bully, a foot-high wooden puppet who looks like a jut-jawed Howdy Doody and loves to bear bad news. He is the clunky, rattling voice of cynicism. Boo! We want Pee-wee, the Fellini of toyland.

—CATHLEEN SCHINE

music

CABARET: 'S MARVELOUS

CHRIS CALLIS

How would a Gershwin sing a Gershwin tune? Like Michael Feinstein.

In the civilized world of the piano bar, his is the voice to listen for now. It's pure Broadway, slightly nasal, with a trace of gee-whiz. Blame it on his youth. Feinstein is only thirty, though what an apprenticeship he has had: six years working as archivist for the late Ira Gershwin. At the time, Gershwin's health was failing, and Feinstein lifted him out of depression with his enthusiasm for fifty-year-old lyrics. In return, Gershwin taught the young singer just how such lyrics were meant to be sung.

Feinstein sings them faithfully in his show, now in New York City at the Algonquin Hotel's Oak Room, and on two small-label albums (Parnassus) that the devoted gladly take the trouble to find. (His new one is due next month.) Feinstein romances Gershwin and Porter standards ("'S Wonderful" is his signature), explores a poignant Sondheim number now and then (such as *Sweeney Todd's* "Not While I'm Around"), and romps through novelties like the Gershwins' classic "Blah Blah Blah."

Sometimes Feinstein punches away at a lyric like Jolson, one of his two favorite singers; sometimes he croons it straight like Bing, his other favorite. The voice has its limits, but he doesn't push. ("I never want to make myself more important than the song.") His style doesn't come from penthouse airs or tuxedoed ennui. It's enough, Michael Feinstein proves, just to sing your heart out.

—STEPHEN DRUCKER

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PEOPLE ARE TALKING ABOUT...

videos QUITE UNLIKE A VIRGIN

The first shot of Madonna's "Open Your Heart" video (Warner Bros.)—a theater billboard of a stripper with glowing electric bosoms—sets the mood emphatically. Inside, Mrs. Penn (who these days seems to have a bigger Marilyn fetish than Norman Mailer) grinds away in a stylish peep show complete with private booths and an assortment of leering males. In the lobby, an underage boy does a dreamy autoerotic dance—until Madonna awakens him from his reverie with a palsy-walsy kiss. Then the two of them, decked out in unisex funk that recalls Michael Jackson, dance off innocently into the sunrise.

Once again Madonna eats her cheesecake and has it, too: the video is a witty take on female sexuality held prisoner by neurotic male desire, as well as a fleshy gam-o-rama aimed at selling records to MTV's primarily teenage boy audience. You could call Madonna duplicitous. I say she's wickedly clever and fun to boot. –BRUCE HANDY

Madonna opens her heart HERB RITTS

BARYSHNIKOV BOUND

When you think of Mikhail Baryshnikov, he's in grand jeté, soaring through the air—perfect, and a bit out of reach. London Weekend Television's *Baryshnikov: The Dancer and The Dance* (Kultur) attempts to bring him down to earth. The video threatens to become *This Is Your Life*, thanks to the fawning of host Shirley MacLaine, but Baryshnikov's self-effacing wit and pragmatic outlook cut through the balletomania (invaluable qualities for the artistic director of American Ballet Theatre, and the premier danseur in the Western Hemisphere). Best of all, there's enough great dancing to satisfy his most ardent fans.

—LISE FRIEDMAN

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For additional literature and the name of your nearest Peugeot dealer, call 800-447-2882.

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Two names better than one?...macho clichés get film laughs...scholarship schedule. BY LORRAINE DAVIS

IN HER OWN WORDS...

"I think we as working women need to give credit where credit is due—to our secretaries, most of whom are also women. My secretary helps to organize my life to allow me to have a personal life with my husband and children. It is very frustrating for women in support positions not to have any sense that they are recognized for their contributions to other people's highly visible success. My secretary makes all the difference in how I appear to other people in my profession."—*Virginia Ernster, Ph.D., associate professor, epidemiology, University of California School of Medicine, and an editor of The American Journal of Epidemiology*

"Did I have a mentor? I've always had a lot of close friends, men and women with whom I could really be open, that I could brag to about my successes and lament my failures and therefore get positive reinforcement. I think that has meant more than anything else. I've not had just one mentor; I think they've all been mentors."—*Barbara Blum, president and chief executive officer, The Adams National Bank, Washington, DC*

"Good child care makes good business sense. Know your corporate culture when designing a child care policy. Don't let people say no. Find out which people have said no before; don't go to them. Go new routes. Try to show the bottom-line results; and don't let child care be just a woman's issue—it's a parents' issue."—*Michelle B. Cooper, assistant secretary, Morgan Guaranty Trust Co., responsible for their child-care policies, speaking to the National Association of Young Professional Women*

SUCCESS OF A DOUBLE LIFE

Why does a woman write under a *nom de plume*? "To create another possibility for female destiny," said Carolyn Heilbrun, Avalon Foundation Professor in the humanities at Columbia University, writer of eight detective novels under the pseudonym Amanda Cross. She told fellow "past parents" at NYC's Brearley School that in 1964, when as an assistant professor she wrote her first fiction, she was afraid the tenure committee would look askance at a writer of detective yarns. And so: an alter ego.

She also had "a husband, an apartment, three children under eight, a large dog, and a full-time job, but I must have wanted with extraordinary fervor to create a psychic space for myself." To this end, Ms. Heilbrun created as her protagonist a female detective who smoked, drank, and behaved herself in ways that brought criticism and today would be called "assertive."

"I wanted to give her everything....The secrecy itself was wonderfully attractive; secrecy is power. I gave up fame to keep control over my own life—only my husband and my publisher knew Amanda Cross's real name. People would write to me; at one point, I was corresponding with the same man both as university professor and as detective novelist.

"I was not dissatisfied with my life, but I had a wish for more adventure and for the company of wiser women, a wish to remake my world and to discover new possibilities for women. When the women's movement came along, I began to write more personally; Amanda became more courageous."

Today, Columbia University knows that Carolyn Heilbrun is Amanda Cross, and Ms. Heilbrun has been named director of their new Institute for Research on Women and Gender. She said, "The deconstruction of our patriarchal ways gives us hope."

RATE IT "MINUS X"

Opening in thirty cities nationally, an unrated film called *Rate It X*, exposing American male chauvinism with devastatingly unconscious humor. From a concept by Claudette Charbonneau, co-directed and photographed by Paula de Koenigsberg, co-directed and edited by Lucy Winer, and produced by all three along with Lynn Campbell, the film brings you the almost-innocent obliviousness of a baker who describes his female-torso cake as an item for "husbands over forty"; a banker with his automatic teller machine that's named Jeannie because she's "never closed, she never stops doing business for you" ("Why," asks Ms. Winer in a business-like tone, "does she have hearts in her hair?"); a tattooed man who says of a curvaceous figure on his bicep, "Girls that beautiful usually stay home....You wind up working yourself to death while she enjoys herself."...This humor is wry indeed, including as it does a cartoonist for *Hustler* magazine who draws a character called Chester the Molester. It may not always leave 'em rolling in the aisles, but the film will definitely open some eyes—or even minds.

BACK TO SCHOOL—WITH HELP

Scholarships ($500-$1000 for one year) to help mature women enter or advance in the workforce through education are the special concern of the Business and Professional Women's Foundation; the grants come from generous corporations and the National Federation of Business and Professional Women's Clubs. Available for women twenty-five or older, unless noted: BPW Career Advancement Scholarship, Clairol Scholarship (for women thirty or older); New York Life Foundation Scholarship for Women in the Health Professions; Avon Products Foundation Scholarship for Careers in Sales. Application forms are available from February 1 to April 1 and from July 1 to September 1; they are due back April 15 and September 15. Also available on February 1 and due May 1: applications for the BPW/Sears-Roebuck Loan Fund for Women in Graduate Business Studies; BPW Foundation Loan for Women in Engineering Studies.

BPW also offers the Lena Lake Forrest Fellowship and BPW Foundation Research Grants, supporting contemporary and historical research on economic issues of importance to working women, and Sally Butler Memorial Fund for Latina Research on issues of importance to women—for those of Latin American descent or citizenship. Applications available September 1 to December 15; due January 1. Preliminary letter about subject and academic level required.

For all applications, send a self-addressed business-size envelope with two first-class stamps to: BPW Foundation, 2012 Massachusetts Avenue NW, Washington DC 20036.

ONWARD, ENTREPRENEURS

Always in the "hot ticket" category: the American Woman's Economic Development Corporation's National Conference for Women in Fashion, Beauty, Fitness, Food, and Home Fashion Businesses. The seventh such all-day event will be held February 21 at NYC's Hilton Hotel, with designer Donna Karan and Esther Shapiro, producer of TV's *Dynasty*, as luncheon speakers, twenty-eight workshops, a reception. For more information, write AWED, 60 East Forty-Second Street, NYC 10165, attention Frances Johnson, Conference Coordinator; or telephone 1-800/222-AWED outside NY State or 212/692-9100 within.

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To contemplate for spring: *bicycle inn-to-inn tours, now being offered on the West Coast; Backroads, 1/415-895-1783.*

NEW GOALS

Why do women hate to exercise? We asked Barbara Pearlman (Elizabeth Arden salons' fitness director) who had some helpful ideas on the subject of motivation . . .

Why do some women lose their interest in exercising?

"One reason is that they set themselves up for failure by aiming too high. They schedule too many classes per week, then end up feeling so tired or sore that they don't come back the following week.

"What they should do is to schedule no more than *two* classes the first week, and perform each exercise slowly. I call that a realistic blueprint—something a woman can achieve because she's set a reachable goal for herself.

"The fact is that, for many women, exercise has become a compulsion. It's one more thing they juggle in a busy day, and it becomes a strain. As soon as exercise becomes stressful, the benefit is lost. The idea behind exercising is to relax, to clear your head, to feel better about yourself, to become stronger. But exercise (and it has to be the right *type* of exercise) must 'fit' your life. Just because other women are running doesn't mean it's right for you. A brisk walk is much more beneficial to most women and can be less injurious."

How do you find what's "right" for you?

First of all, listen to the signals of your body clock. If you're not a morning person, that's not the time to schedule exercise. If you choose an exercise or sport that fits into your life style, you'll be more motivated to stay with it.

"Your exercise program should also be manageable. If you want to reshape your body, for example, start by focusing on just *one* area at a time. And build up gradually. That's what I call realistic."

Pearlman's bottom line: "Ask yourself *why* you want to get into shape. When you're motivated to exercise for a specific goal, chances are you'll stick with it longer."

ERIC BOMAN. Hair, Garren, NY; makeup, Margaret Avery. Briefs, Vanity Fair. Details, last pages

Lines & Wrinkles? Face the Future Firmly!

Skin's youthful freshness and radiance tends to diminish as each birthday passes by. The need to combat the causes of aging becomes more of a reality as fine lines appear. It's never too early...or too late to give your skin the special care necessary to preserve and improve elasticity, firmness and tone.

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Extensive cosmetic research and years of practical experience enable Clarins to provide effective skin care treatments that help stop the clock on aging. These are serious treatments with proven results, to help tighten facial features, minimize lines and wrinkles.

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Our Specialists are professionally educated to assist you. We invite you to consult them to answer your personal beauty concerns. They will be happy to present you with a **sample** selected just for you from the Clarins comprehensive range of face, body or tanning treatments.

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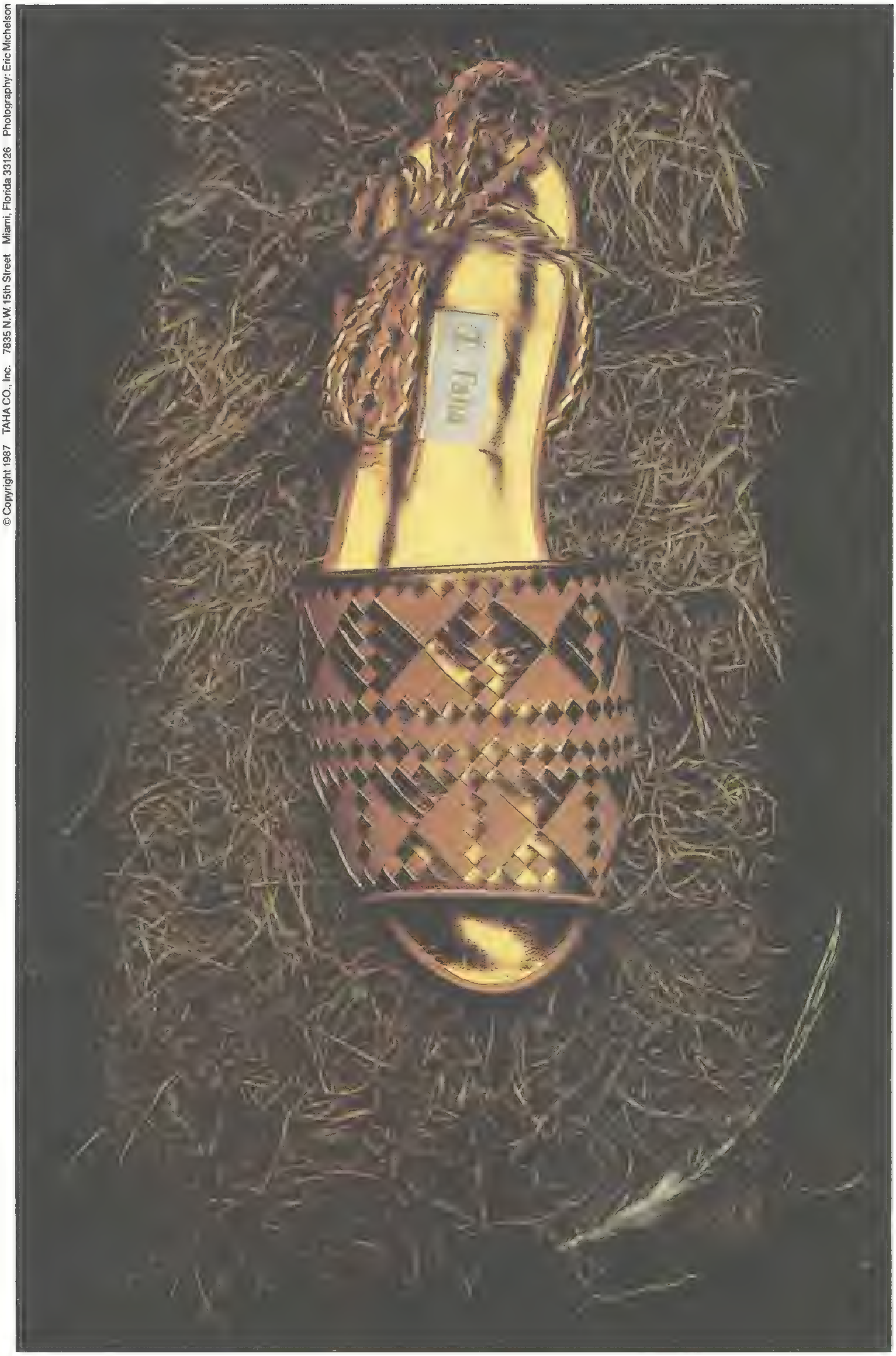

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MANAGING your money

BY GORDON WILLIAMS

HOW TO KNOW IF YOU OWE TOO MUCH

Never have so many owed so much—and with so little hope of paying it back—as Americans owe in the 'eighties.

At last count, consumers owed $600 billion in installment debt (from credit cards to college loans), plus $1.5 trillion in mortgage debt. Irwin Kellner, chief economist at Manufacturers Hanover Trust in New York City, reports that our debts have grown 24 percent faster than our incomes over the past decade. Lest you think that those on the lower levels of the income scale are the ones who owe the most, Kellner says that the 20 percent of households with the highest incomes are responsible for 50 percent of installment debt.

There are four clear warning signs of over-borrowing. Anyone who can't pay all her monthly bills should beware, especially if she finds herself coming up short more than two or three times a year. Skipping doctor, insurance, or utility bills to pay off debts is a second, surefire signal that you are overextended. Charging small purchases—those that cost less than $10—is an indication of credit-card misuse; and credit cards are the vehicles that cause most people's debt trouble. Fourth, total household debt (mortgage and installment credit combined) should not be greater than 45 percent of after-tax income. Anyone who cracks the 45 percent barrier is heading for trouble.

Discovering that debt indicators are flashing red should be enough to shock anyone into drawing up a tough household budget and sticking to it—the first step toward getting back in the black. The second step is locking up, or even cutting up, all but the most essential credit cards, and leaving those cards at home unless absolutely necessary. This eliminates the opportunity to charge impulse purchases and cuts down the risk of losing one's credit cards to a thief.

If self-discipline isn't enough, outside help is available through the National Foundation for Consumer Credit (8701 Georgia Ave., Silver Spring MD 20910; 301/589-5600). The NFCC has local affiliates around the country that are staffed by counselors who will help heavy spenders work out and follow a budget. In extreme cases, NFCC counselors will confiscate credit cards and share control of their clients' finances, rationing out just enough money each month to satisfy creditors' claims until the debts are cleared up.

BORROWING ON THE HOUSE—THE TEMPTATIONS, THE RISKS

Tax reform has rewritten the script for borrowers-to-be. Before the new law took effect, the interest paid on any debt was tax-deductible. Now, though, deductibility is strictly limited, and by 1991 it will be wiped out altogether—unless you borrow against the equity in your house or apartment. Most people will find that their biggest and (taxably speaking) best pool of credit is in their dwellings.

Lenders are falling over each other to make "home equity" loans. Typically, you can borrow up to 80 percent of the equity (the amount that's not mortgaged) in the house. The money doesn't have to be used all at once, and interest is charged only on the amount that is actually borrowed by using a specially issued check or charge cards. As with a mortgage, all the interest on the money you borrow is tax-deductible—so long as your loan does not exceed the original purchase price of the house, plus the cost of improvements. In three special situations—if you borrow to pay medical, educational, or home-improvement bills—you can borrow up to the appraised market value of the house and deduct all the interest.

Shopping carefully for a home-equity loan can make a big difference, says Robert K. Heady, publisher of *Bank Rate Monitor*, a newsletter from North Palm Beach, Florida. Competition has some banks waiving the normal loan-origination fees—usually about $1000 or more—and offering rates that range from 5 to 9 percent during the first year of the loan. Heady suggests seeking out a loan with an interest-rate "cap," which limits the amount that the interest rate can rise *(Continued on page 146)*

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(Continued from page 142)

over the life of the loan.

Easy access to so much credit can be a terrible temptation, but home-equity loans should be used only for such important expenses as education, home improvement, medical bills, or launching a new business. It helps to remember that "home equity" is really a fancy name for a second mortgage—the borrower's house or apartment is forfeit if she can't repay what she owes.

THE EASY WAY TO PLAY THE MARKET

When the price of gold soared last summer, investors could have used several methods to join the rally: buying gold coins, stock in a gold-mining company, or—the easy way—shares in a mutual fund that specialized in gold-related ventures. One such fund, United Services Gold Shares, gained 46 percent in three months—at the same time that the rest of the stock market went into a tailspin.

Funds that invest in one industry or commodity are called "sector" funds. Today, there are more than one hundred of them, focusing on such specialties as gold, utilities, and technology. Several mutual-fund families offer groups of sector funds: for instance, Putnam (800/225-2465) has four, Vanguard (800/662-7447) has five, and the current sector champion, Fidelity (800/544-6666), has thirty-six. Investors usually buy shares from a fund family, then jump from sector to sector when new ones become attractive.

Sector funds can be risky. Because they invest in a single industry, they do very well when that industry is on the rise; but there is nothing to cushion the fall when sentiments change. "The narrower the range of investments in a fund, the greater the risk," says Brian Mattes, assistant vice president of The Vanguard Group of Investment Companies. "We suggest that investors put only about 10 percent of their portfolios in sector funds."

For those who play the sectors, timing is all-important. Last May, for example, United Services Gold Shares languished along with the gold market—its value had dropped by more than a third in a year. Then came the rally in gold, and those who bought quickly profited greatly. But gold fever faded fast. In October, United Services Gold Shares plunged 16½ percent—so those who were not quick to react lost a hefty share of their profits.

Which sectors look interesting now? Retailers should benefit from lower tax rates; utilities pay high dividends—more important now that there's no longer a low capital-gains tax; and health-care companies tend to be both recession- and inflation-proof.

Gordon Williams *is business correspondent of ABC News and a frequent writer on finance. He is seen every Sunday on the ABC television show "Business World."*

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Now appearing across the nation: medical complexes designed to meet women's demands for convenient health services, authoritative medical information, and attention to their specific physical problems —beyond gynecologic and obstetric care. Are these women's health centers just a sales gimmick—or the answer to our medical needs?

BY MELVA WEBER

"I never had a whole-person exam before," said one client on her first physical checkup in a women's health clinic. She and others are discovering a rapidly growing phenomenon in health and medical services—the community-based, full-service women's center with a professional staff geared to the total health needs of women.

If you haven't already seen television commercials, heard radio messages, and received mailings about a new women's health care center in your area, it's likely you will, possibly in the next year or so. The American Hospital Association found last year that 40 percent of hospital executive officers were making plans to expand into specialized women's health services—and more than half of small (two-to-four-hundred-bed) hospitals had plans for the women's market.

Most of the newly opened (or about to open) centers are hospital-affiliated, but others can be freestanding clinics operated by practicing physicians or doctor groups. Doctors as business entrepreneurs are increasingly common despite the fears of some that for-profit practice with advertising and promotion of medical services might compromise a physician's professional ethics. Advertising of medical services, once frowned on by the medical profession, now is becoming commonplace. On television you'll see the team of doctors, nurse practitioners, and technologists you'll meet at *your* local women's center. They're charmers one and all, projecting a sense of warm and truly caring services as well as professional competence. Newspaper advertising, radio commercials, and brochures that come in the mail also carry the message: The medical marketplace is looking for you.

WHAT'S AT THE CENTER

The acclaim of women's medical centers is not necessarily just market hype, though informed inquiry is the best approach. Depending on what they see as the health-care needs of the local market, women's centers package their services to please—and to sell. Centers offer preventive services such as breast, pelvic, and osteoporosis screening, all-body medical checkups and treatment, diet and exercise programs, stress-management training, counseling on social problems, prenatal care, gynecologic services, and referrals for maternity and inpatient hospital care. Typically, the new women's center is strong on health classes, seminars, and meetings with health experts, and may provide a meeting place for support groups and volunteer agencies. It may also include a health information center with a library of medical books and leaflets.

In addition to one-stop medical care, health services and information, women's centers offer "marketing incentives" such as evening and weekend office hours to meet the needs of mothers and working women, safe and ample parking space, promises of no waiting-room delays, discounts on special programs. Some of the centers even provide day care for youngsters during their mothers' medical appointments or health classes.

THE WHY OF HEALTH-CARE CHANGE

The changing scene in health care is reminiscent of the early days of supermarkets and shopping malls, a one-stop pattern developed by economic forces. In the hospital industry, medical economists see an excess of doctors, an excess of hospital beds, and skyrocketing costs of operations. Hospitals, along with other segments of medical and health services, seek ways to increase revenues.

Hospitals also seek ways to serve their communities better, said Mary Longe, when she was manager of community health promotion at the American Hospital Association. The AHA sought answers to the health-cost crunch and to evidence that in many communities, primary health care needs appeared to be slipping. Ms. Longe is now president of Longe Health Associates, a consulting group for women's health programs.

Almost everywhere, women do the health-care shopping and buying, market experts found. They're not only the major users of medical and health services, they're the decision-makers on family health care. And women have been dissatisfied. Health care has been fragmented. Women gripe about trailing from one specialist's office to another for tests and treatment, as if their bodies were automobiles requiring part-by-part maintenance and repairs. Not only that, many women demand more information about how the body works, recognition that a woman's body is more than just a reproductive system, and a hand in their medical decisions. Many are tired of the traditional patronizing, doctor-knows-best manner of some health professionals. And when they have tests such as the Pap smear, they want to know the results promptly, even when they are normal.

STILL YOUNG: THE PROTOTYPE WOMEN'S CENTER

In Chicago, Women's Health Resources is said to be the forerunner of the new-style hospital-run women's outpatient center—and it's less than five years old. A community-oriented facility, it was started by Illinois Masonic Medical Center but is located in an apartment building separate from the hospital. Sophisticated market research went into the planning of WHR, the brainchild of health-care consultant Sally Rynne, who was its first director. Careful study of the health needs and wishes of women in the community produced the following profile for the Chicago center:

- An all-women professional staff that includes four internists, a psychiatrist, two nurse-practitioners, a nutritionist, three obstetrician-gynecologists, a psychologist, and a social worker.
- Lengthened appointment schedules, with twenty to thirty minutes allotted each office visit as compared to the average thirteen-minute doctor's appointment.
- An extensive medical and health library adjoining the waiting area, open to the public and offering the latest data on women's health and illnesses ranging from anorexia nervosa to osteoporosis.
- Services that emphasize preventive medical care and include physical examinations, breast-cancer and osteoporosis screenings, psychotherapy, gynecologic care and nutritional assessments.
- Meeting rooms made available for seminars, workshops and self-help groups.
- Comfortable, nonclinical surroundings with growing plants and gentle lighting for a relaxed atmosphere.

Throughout, *(Continued on page 154)*

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ONE-STOP HEALTH CARE

(Continued from page 150)

attitudes of respect for and participation by patients: Women can weigh themselves and record the pounds on their charts. Patients are seen at their appointed times, not kept waiting. Prices are quoted in advance. For consultations, patients are clothed and seated on the same level as the doctor or nurse-practitioner. Tests and drugs are fully explained. All laboratory test results, even normal ones, are reviewed at the patient's request.

How well does this market-oriented health service work? The WHR center was so popular that it had to expand both space and staff at the end of the first year. The center now holds the medical records of more than nine thousand women. It grosses more than one-half million dollars annually and is an important source of inpatient referrals to the parent hospital.

What about the quality of medical care in a market-driven health facility? Sally Rynne believes the quality should be excellent—*if* the sponsoring institution listens to women, tries to provide the health care they want, and employs health professionals who have special expertise in gender differences as well as in the health and medical problems men and women share. "This is a major issue for women," she says. "They want a primary-care physician who understands, for example, the differences in the ways diabetes affects the sexual functions of men and of women, who knows that women smoke for reasons that may differ from those of men, that prescription medications sometimes have different effects on women and men. To be an expert in women's care beyond reproductive medicine, the nutritionist, psychologist, or physician must go out of his or her way to seek out gender-specific information."

While the prototype center in Chicago opted for an all-female professional staff, not all women's centers do. However, Ms. Rynne sees a growing trend toward women physicians in this market. Many women prefer women doctors, and many female physicians find work in a women's center attractive, with its regular office hours, with more time to spend for each patient, and with income as salary instead of the pressures of fee services. More and more doctors, reports the American Medical Association, are choosing salaried positions instead of independent practice; and the percentage is highest among younger (under thirty-six) and female physicians. In addition to salaried staff, some women's centers contract with community doctors for services in the clinic, or for special sessions such as a two-week osteoporosis screening program.

The educational component of women's centers is itself a patient's insurance policy for quality health care. With access to the latest information in medical research, women know what they should expect in health services. "Women are very sophisticated when it comes to health care," says Ms. Rynne. To meet their own interests, women's centers are under pressure to provide the services women want and need.

> "Patients are seen at their appointed times, not kept waiting"

"If you're not going to do something entirely different in health care," Ms. Rynne tells medical institutions that are considering a move into the women's market, "Don't bother. Just packaging some services and calling it a women's center won't work—the health-care product inside the package will be critically evaluated."

ACROSS THE NATION: WHAT WOMEN'S CENTERS ARE DOING.

- *At the University of Wisconsin Hospital and Clinics Womens Health Center in Middleton, the word is "participation." In exercise programs, women monitor their own heart rates to measure the intensity of workouts, adjust activity for maximum benefit.*
- *At Elizabeth Blackwell Center, Riverside Methodist Hospital in Columbus, Ohio, first-timers get a no-cost health assessment and consultation with a clinical nurse specialist.*
- *The Woman's Place, outpatient facilities of Woman's Hospital of Texas in Houston, is not in one place—it's in several satellites throughout the greater Houston area, staffed by rotating doctors and offering a range of medical services as well as sessions on wellness, pregnancy, headache, alcohol abuse, chemical dependency, eating disorders, premenstrual syndrome. Also rotating through the system: a mobile detection unit for breast disease and osteoporosis.*
- *Healthworks for Women, Mount Zion Medical Center, San Francisco, has a telephone hotline to answer pregnancy, childbirth, parenting questions and to provide referrals.*
- *The Women's Pavilion, an entire floor of Fort Myers Community Hospital, Florida, was organized to meet inpatient needs of business and professional women and wives of business executives. Elegance in interior design (mauve and grey), tinted bed linens, specially designed bed jackets and patient gowns provide classy touches to replace dreary clinical ambience. Computer terminals and secretarial services are available for patients who wish to continue their work while in the hospital. Medical and surgical services include gynecology, urogenital disease, breast disease, and plastic surgery—but not obstetrics.*

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Q BEAUTY A

"Anti-aging" skin care . . . eye-defining makeup . . . facial bleaches: safe?

Q What does the term "anti-aging" mean when used in skin-care products?

A "Generally, an anti-aging factor is any substance that is thought to modify or slow down the skin-aging process," said skin physiologist Peter T. Pugliese, M.D., vice president, research and development, the Xienta Institute for Skin Research, Pennsylvania.

What many doctors feel is the only proven such substance: a sunscreen or sun block. By protecting skin from ultraviolet (UV) rays that damage collagen and elastin tissues, sunscreen also prevents premature aging of skin.

Other substances that have been subjects of recent cosmetic research: anti-oxidants. "Some experts believe that, in the presence of environmental insults (such as cigarette smoke, alcohol, UV light), body proteins, including those in collagen and elastin, undergo undesirable changes," said Dr. Pugliese. "While no one knows the exact effect of anti-oxidants, they seem to play a role in preventing and possibly reversing damage to skin tissues."

Some anti-oxidant/"anti-aging" ingredients that are showing up on labels of skin products: Vitamin E, panthenol (in Clientele's Anti-Aging Activator), retinol (in Lancaster's Suractif Plus Body Treatment), glycosphingolipids (in Glycel's GSL Cellular Anti-Aging Emulsion).

"Because these products expose skin to many ingredients, women with sensitive skin should check ingredient lists for known skin irritants," cautioned Dr. Pugliese. "Also, keep in mind that anti-aging creams should be adjuncts to—not substitutes for—other aspects of preventive care such as avoiding harsh soaps, sun, alcohol, cigarette smoking."

Q How can I apply makeup to make small eyes look larger?

A "I would say that 75 percent of my clients want their eyes to look bigger," says makeup expert Pablo Manzoni.

First step: "Use a soft powder pencil, in a neutral grey or brown shade, to line upper and lower lids just at the base of lashes," says Pablo. "Then, using a cotton swab, 'smudge' the pencil so that, in effect, it mimics lashes—thicker at the base, progressively lighter as you come away from the eye. Adding just a touch of periwinkle blue to the lower lid can also help to open the eye."

What doesn't work: lining the *inner* lid. Not only can this be dangerous if makeup gets inside the eye, but "it can make eyes look smaller, as can highlighting the browbone," says Pablo. More effective: applying matte taupe or tobacco shadow to the browbone.

The most important step in making eyes look larger, says Pablo, is curling eyelashes, then applying mascara, in several light coats to top lashes, one coat to bottom lashes.

Helpful tools: new eye "definers"—cream and powder pencils to shadow or line eyes (Almay, Maybelline, Estée Lauder make them); brow definers with pencils on one end, brushes on the other (Lancôme); multitoned eyelining compact (Clinique); dual-colored mascaras (Alexandra de Markoff).

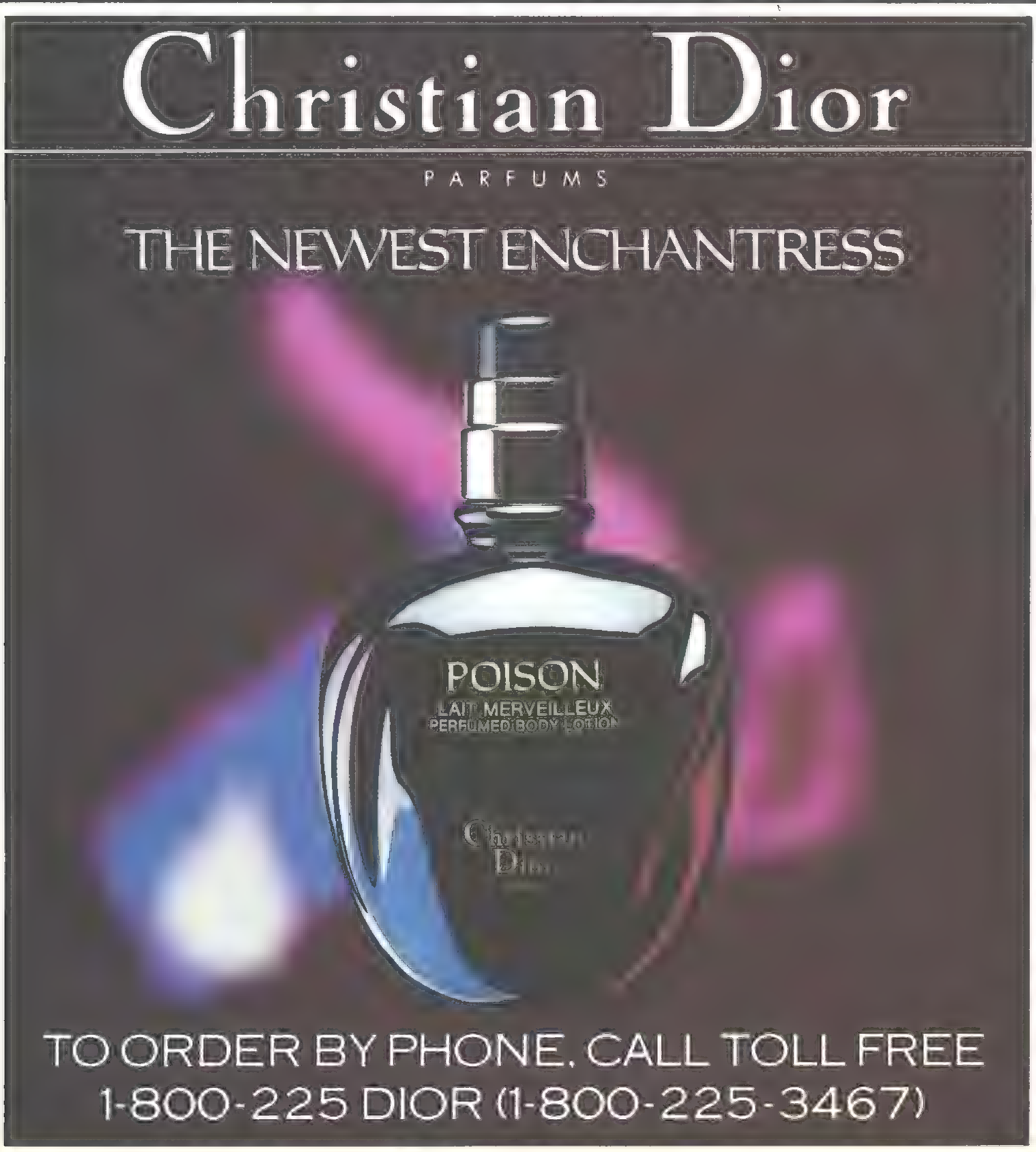
Q How effective, safe are bleaches for facial skin and hair?

A Bleaches made to lighten skin, and others intended to lighten facial hair, can be effective and safe when used cautiously. Facial-skin bleaches contain a chemical called hydroquinone, which lightens skin, and can be helpful in treating some pigmentation problems such as chloasma (a darkening of skin areas which commonly occurs during use of birth control pills or pregnancy in the presence of sunlight, but *can* happen at other times, too). "These products must be used with a sun block as ultraviolet light can *cause* skin to darken (tan) and counteract the effects of bleach," said Nia Terezakis, M.D., associate professor of dermatology at Tulane Medical School. "These bleaches should *never* be used on dark circles under eyes (it won't work and could be dangerous) and are not effective at removing 'age' spots from hands."

No bleach should be used on irritated skin. "Facial-hair bleaches—which contain hydrogen peroxide and ammonia—sting slightly, and may cause a little redness immediately after use, which should disappear within six hours," said Dr. Terezakis.

First-time users of either product should do a skin test first: apply solution (according to directions) to a small area of the arm; wait twenty-four hours to check if irritation persists. If a persistent irritation develops after subsequent use of the product, discontinue use.

VOGUE, February, 1987



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BACK TO THE 'FIFTIES

Why the looks of the moment are inspired, again and again, by those of the past . . .

BY KATHLEEN BECKETT

A "fashionably" dressed woman today can be many things. She can be a sophisticate, in a tailored, softly-skirted suit finished with a hat and gloves. Or maybe an ingenue, in a sweater set and circle skirt. A *femme fatale*, perhaps, in tight toreador pants and an off-the-shoulder top. Or even a party girl, in a strapless dress buoyed by tiers and tiers of crinolines. But one thing that she can't be: free of the influence of the 1950s.

A glance back in time characterizes much of our lives today. From the music we enjoy to the movies and television we watch to the foods we eat (home cooking, a.k.a. "mom food"), the tastes of another year are often this year's new favorites. It all prompts one to ask, as Witold Rybczynski does in his critique of modernism, *Home*: "What are we missing that we look so hard for in the past?"

Quite a lot, it seems. In these days of potential annihilation—from crime, crack, AIDS, or nuclear holocaust, take your pick—who wouldn't want to escape to a safer time? The latest Paris collections made the point neatly. A phalanx of guards helped avert terrorist attacks while bustles, bows, and baby-doll dresses paraded down the runways. And although the creations reflected designers' personal stamps and interpretations, they were unmistakably inspired by "the good old days."

Certain of today's fashions—especially the collegiate looks of polo coats and polo shirts in sportswear right now—are the clothes of our childhood. They are as familiar and amiable as an episode of *Gilligan's Island*, the current rerun that television critic John Corry has said is "possibly the best program in the world to watch if you are, say, at home and alone and miserable with the flu." The show and the clothes remind us of happier days in a safe and secure world, presided over by Mom *and* Dad, before the divorce.

And the dressier side of fashion right now—the new "New Look" silhouette of rounded shoulders, a nipped waist, and a skirt that falls fully over the hips—sends another equally reassuring message. It enhances, even glorifies, the feminine form in a way we haven't seen since the days before liberated women abandoned their bras in the 'sixties and donned menswear suits to head to the office in the 'seventies. Society's increasingly conservative attitudes are partly responsible. And, after decades of waging battles to gain rights, some women may be ready to adopt a more ladylike pose, which the shapely suits and sweater sets of recent collections certainly convey. Or perhaps they are more comfortable being women working in a man's world. For younger women, the grey flannel suit is simply no longer *de rigueur*. "There is not such a need to be unfeminine," says Suzanne Bianchi of the U.S. Bureau of the Census and coauthor of *American Women in Transition*. "Pathbreakers may have needed to overstate the case (in the way they dressed). But younger women today experience less discrimination and more opportunities."

Spring's strapless, lacy, bustled dresses—often worn over the petticoats and underwire bras the lingerie industry says are now "hot"—make a woman look, well, like a woman. And "in ages of anxiety," Alison Lurie writes in *The Language of Clothes*, "womanly . . . women are admired." They're nurturing, comforting, mothering; they won't upset the status quo with demands for things like their equal rights.

> "Those too young to remember the era have been attracted by its wit, from Schiaparelli's hats to a Cadillac's tail fins . . ."

Some have already heralded the end of menswear; none other than Giorgio Armani announced its death knell. For the fashion future of Milan, many critics agree, it's a good thing he did. The more feminine silhouette—the softer skirts, the A-line—that evolved from years of clean-edged jackets, trousers and the obviously body-conscious (tight!) dresses of other designers can benefit an aging population as well. It flatters figures that are less than girlish. And, as clothes with volume always do, fuller skirts signal "the increased importance of women in the domestic and social sphere," according to Lurie, making them seem larger, more important. Another thing all that fabric does is display conspicuous wealth, Lurie claims (Valentino's evening gowns from the fall/winter couture collection, each with forty-eight square yards of fabric, come immediately to mind). It's something a generation turning to investment banking because law doesn't pay well enough understands.

It's a generation that helped fuel the renewed interest in all things by Chanel and Hermès that's been brewing for the past couple of years, too. And with good reason. These status symbols of the past have an innate quality—craftsmanship, fine design, superior materials—that today's wealthier, more conservative society appreciates.

And they have associations with something that's been missing in fashion recently: an almost Hollywood vision of glamour. For many women, ideas of sophistication and femininity were formed watching Grace Kelly sail off clutching a Hermès bag to marry her Prince, or steal Cary Grant's heart as soft Mediterranean breezes stirred her petticoats and moonlight bathed her bare shoulders in *To Catch a Thief*. As Christian Lacroix, the designer many feel is responsible for bringing the fun and femininity back into fashion, says, "I was born in 1951. As a child I was fascinated by all the sublime photos of that epoch. It is an almost Oedipal relationship that I have with those years, just as Yves Saint Laurent is haunted by the woman of the 'forties and of his own youth, and the young creators of today will be influenced by the 'seventies. It was the end of an era of true luxury, of elegance for the sake of elegance."

Those too young to remember the era have been attracted by its wit—from Schiaparelli's hats to a Cadillac's tail fins—and by the novelty of exploring unknown territory. "A lot of the clothes today are so humdrum," says twenty-nine-year-old designer Angel Estrada, referring to pinstriped yuppiedom. "I want my clothes to put you in a different frame of mind." His Shocking-pink satin underwire bustier tops do the trick nicely. "I have a feeling of glamour when I look in the past—in pictures, not having lived it. It's only what I can imagine it to have been . . . the fantasy." Another part of the appeal: reviving the skills. Like the designers of past days, Estrada says, "I try to finish each item beautifully. It's the care I take of the clothes—not just getting something made."

London's young designers are similarly placing a new emphasis on the elegance and expertise of another era. As the fashion cycle turns, they are recognizing the need to make beautiful rather than outrageous clothes to survive. If menswear "died" in Milan with the latest collections, the influence of street fashion expired in London.

Last year's comprehensive Balenciaga retrospective in the silk city of Lyons, France, awakened in many designers a new appreciation of technique. "It's real couture as few of us know how to do *(Continued on page 170)*

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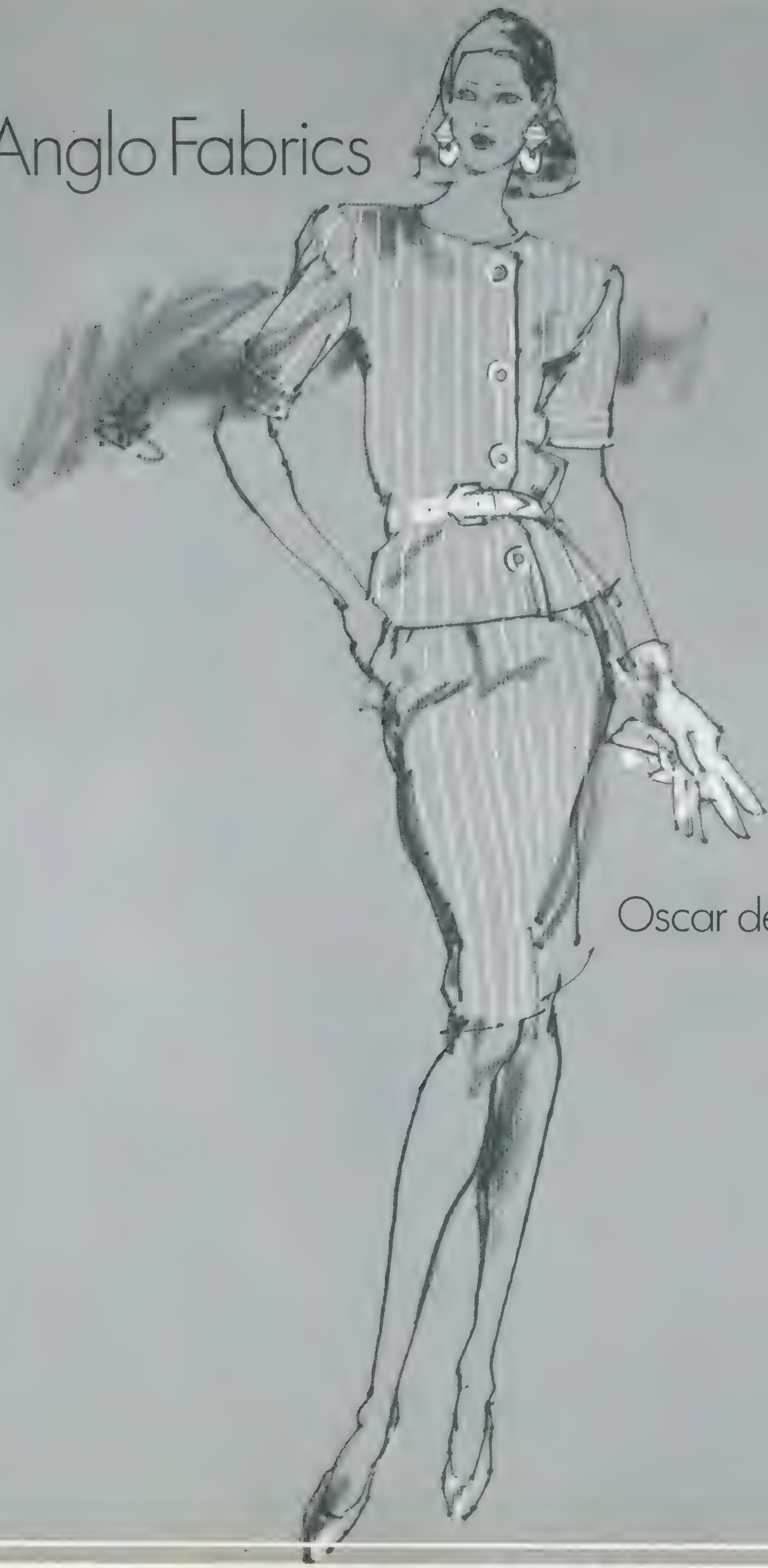

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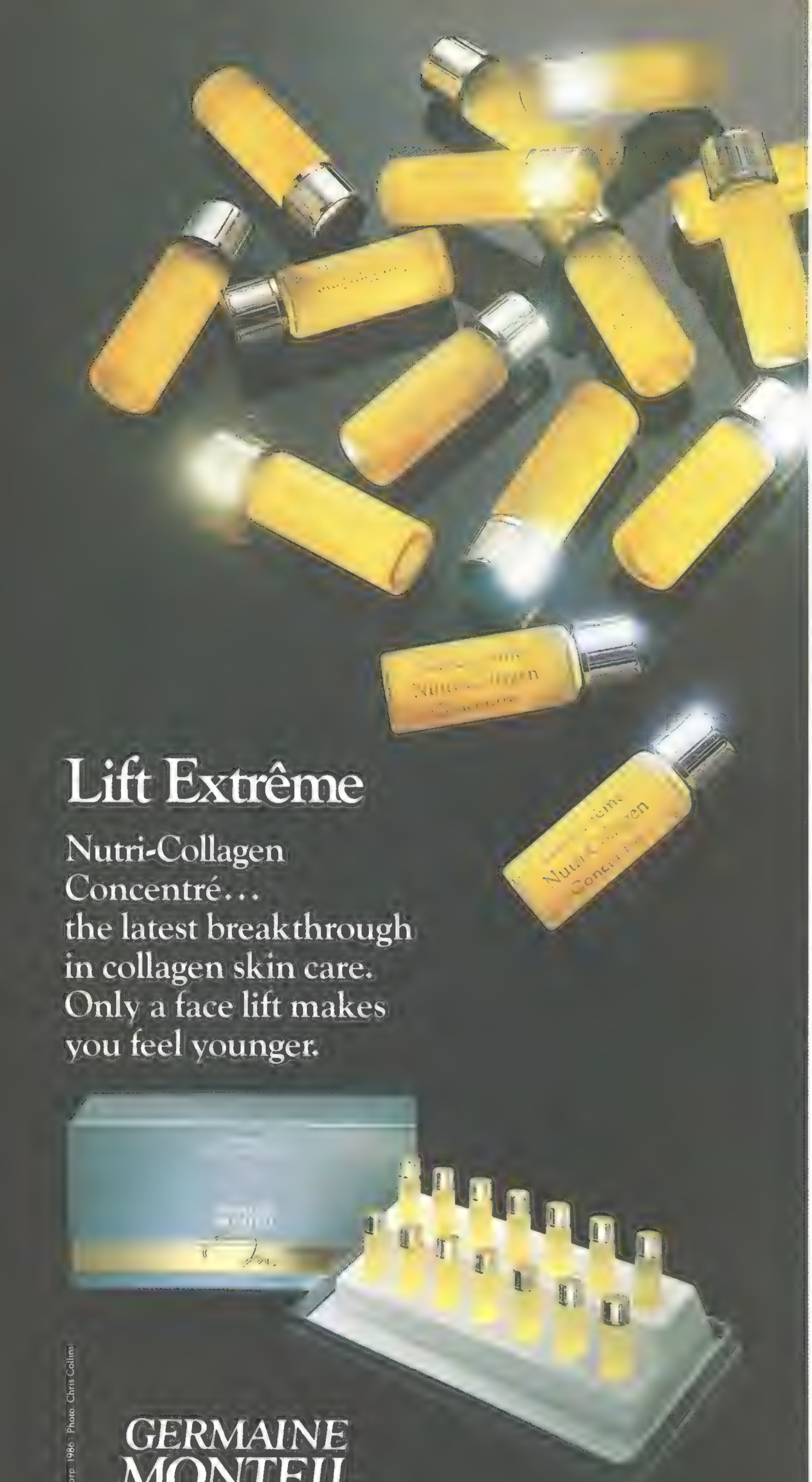

BACK TO THE FIFTIES

(Continued from page 168)

it,'' Ungaro has said of his own collection. He paid homage to Balenciaga; Bill Blass, to Claire McCardell. Valentino dedicated his fall/winter collection to his old master, Jean Dessés, as ''an homage to pure couture as a symbol of extraordinary workmanship.'' And Karl Lagerfeld resurrected Chanel's razor cut (a precision shaving of tweeds that renders them more lightweight, supple—and wearable for today's active women), which hadn't been used since the 'fifties.

Lagerfeld might have learned a lesson from Balenciaga, too, in order to create his new short-in-front, long-in-back ''floating skirts.'' ''Balenciaga used to cut the front hemline a little shorter than the back,'' explains Harold Koda, curator of the recent Balenciaga show at NYC's Fashion Institute of Technology. ''This allowed air in when you moved.'' The result: ''The skirt balloons out''—an ingenious solution to creating volume that's weightless, easy-to-wear. ''Pauline Rothschild once said that wearing one of his evening dresses was similar to being a sail on a boat,'' he adds. ''The wind keeps the skirt alive.''

The 1950s, Koda says, was itself a period that looked back—to the hourglass silhouette and bustles of the turn of the century that are turning up for spring. Designers are now citing a special rapport with the cafés and cabarets of Belle Epoque Paris and fin de siècle Vienna: both places where outward splendor and gaiety masked an inner anxiety. ''I see today as a new Belle Epoque,'' says Lagerfeld, ''Then, like today, there was a certain feeling of the end of an era. The decadence, the prerevolutionary nihilists (like today's terrorists), the violence, but also the exuberance, the frenzy, the opulence,'' are reminiscent of the period.

We're also sure to see more of the 1960s. The decade that inspired Stephen Sprouse and other young designers a few years back lies behind today's baby-doll dresses, Empire waists, and rubber suits. London's ''forward''-looking Katharine Hamnett modeled her spring collection, called ''Neo-Retro,'' on the 'sixties (her show last year included nods to the 'fifties). '''Sixties clothes are very clean, sharp, uncluttered,'' she says of the appeal. ''In retrospect, it was an exciting period with a burst of creativity in all fields.''

Indeed, there's a lot in the past to explore. Looking back to other times is often dismissed as derivative these days. At times the charge is justified—corsets and crinolines can't work 'round the clock for a modern woman—but sometimes not. Other periods of history have allowed opportunities to sift, weigh, and analyze the past as a springboard for timely adaptations and new invention—after all, where would Renaissance Florence have been without Ancient Rome? The innovations of a Balenciaga, say, or the imagination of a Claire McCardell deserve closer inspection—not to be copied blindly, but to inspire the new creations of tomorrow. ▽

VOGUE, February, 1987

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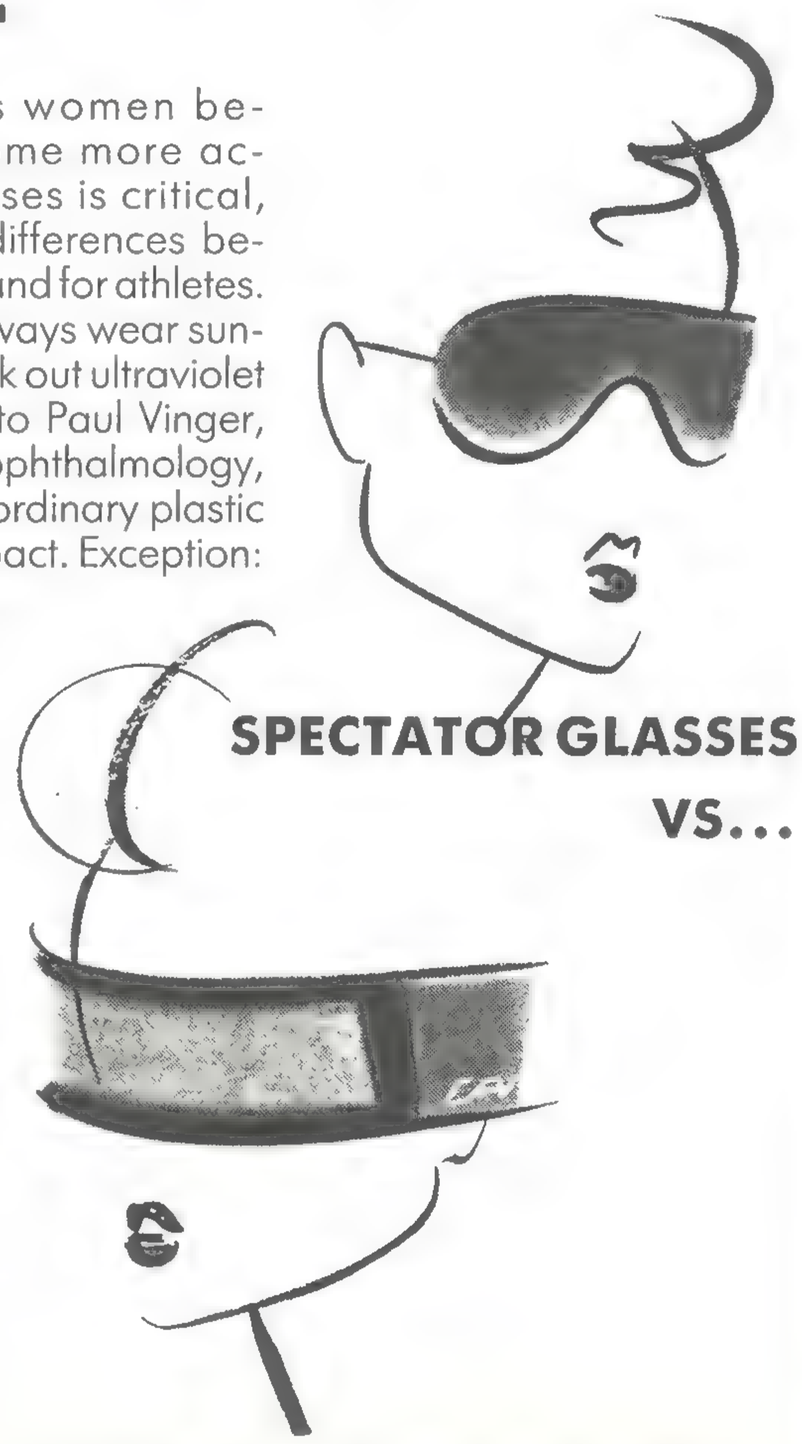
Eye basic, now, a brow pencil. . .no longer used to create dark brows, but to shape, define, fill in. Best way: soften pencil tip (with fingers) so it's not too hard—sharp lines look harsh, unnatural, says NYC makeup artist Kevyn Aucoin. Also unmodern: drawing in individual hairs; instead, darken skin underneath brows with one shade lighter than your natural brow (two pencils to try: Lancôme's, Chanel's). . . . News: creamy "smear-proof" shadows (Clinique's Electric Blues) . . .mascara that's removed with soap/water (Elizabeth Arden).

EYE SAFETY

As women become more active, choosing the right pair of glasses is critical, because there are important *safety* differences between glasses designed for spectators and for athletes. When performing an outdoor sport, always wear sunglasses or goggles with lenses that block out ultraviolet light, are impact resistant. According to Paul Vinger, M.D., assistant clinical professor of ophthalmology, Harvard Medical School: "Glass and ordinary plastic lenses can shatter easily under high impact. Exception: those made of polycarbonate, which is strong enough to resist high-velocity objects, withstand temperature changes, filter out ultraviolet light (available in prescription, too). . . .Other precautions: Attach a snug headband to keep glasses in place; choose sturdy frames. Even contact-lens wearers should wear protective glasses when playing rigorous sports.

"Just how much protection you need depends on eye risk—*i.e.*, does the sport involve a ball, stick/racquet; body contact. If you engage in an 'eye-safe' sport, a lightweight 'spectator' sunglass with a UV protector is sufficient." Spectator sunglasses, *sketched, above right,* Marchon Eyewear. (Not shown: Leonard Lamy's.) *Sketched right,* Porsche Design sport/ski goggles.



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A NEW AGE

Four years ago, at age sixty, Deborah Szekely, founder of The Golden Door (see page 422) and Rancho La Puerta fitness spas, decided to change careers. "I wanted a job that would help me to make a difference in people's lives, a challenge that would wake me up in the middle of the night," Szekely recalls. Turning the spas' management over to her two grown children, Szekely moved to Washington, DC, and—after a stint as a Congressional candidate, then as creator of a management manual for Congress—she won the appointment that would fulfill those desires: president of the Inter-American Foundation, a government-funded organization that grants funds (last year, $24.5 million) to underdeveloped countries in Latin America and the Caribbean.

"What is important: enthusiasm for what you do, commitment to your job and life style, gaining fulfillment from both," says Szekely. "Now that most women live into their late seventies, I think we should regard our lives in different stages. The first twenty-five years is education; the next twenty-five years is marriage/children/making money; and the last

After fifty: "Life is top of the ladder; you can do anything you want"

twenty-five years, or more, is top of the ladder, when you have everything put together and you can do anything you want."

What's also crucial: having the health and energy to make the most of new challenges. "My alarm rings at six o'clock, and I go to an aerobics class at six-thirty. I schedule my complicated appointments for when I'm freshest—in the morning, group meetings in the afternoon, and from five to seven when I'm sharp again, I can go through three baskets of work; I like a clean desk the next morning."

The future? "When I hit my late seventies or eighties, I'd like to study at the Sorbonne. I'm also thinking of taking up painting because it's a hobby I can work on *outside*. Women need to be aware that both happiness and misery depend on one's self. It's all within your grasp; reach out, it's there."

■ **Fitness incentive: More and more programs are geared to women over thirty, whether beginners or lifelong exercisers. Outward Bound's over-thirty challenges range from weekend backpacking trips to eleven-day sailing excursions. Information: (800) 243-8520; in CT, (203) 661-0797. . . . For women seeking mutual support, the competitive edge of team sports, the Amateur Athletic Union (AAU) offers adult programs ranging from team aerobic dance to basketball. Contact your local AAU or the national office: (317) 872-2900. . . . Especially for women and men over fifty: the National Senior Sports Association sponsors vacations that focus on tennis, other sports. Call NSSA: (703) 549-6711.**

Smooth finish

Subtle skin changes over time require equally subtle makeup adjustments. One such: not "overusing" translucent powder, which may emphasize lines. "Using pressed rather than loose powder can allow for greater control," says makeup expert Pablo Manzoni. Also important: the *order* in which makeup is applied. "Apply base with a moistened sponge rather heavily at first, then rinse the sponge and use it to 'buff' off foundation until skin appears smooth and even in tone," says Pablo. "Follow with a touch of concealer under eyes, then cream rouge on cheekbones, and a 'dusting' of neutral-color pressed powder; top with powder blush. Ending with powder gives a matte finish."

Especially prone to being "overmade-up": the eye area. In trying to cover dark circles, many women overapply concealer. Right way to apply? According to makeup artist Linda Seidel, in her book *The Art of Corrective Makeup* (Doubleday): start by using eye oil *sparingly* under the eye, then stroke on cover stick and pat gently with your finger (don't pull). Body heat will blend cover stick and eye oil together. "Set" concealer with a light application of loose powder.

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horoscope

BY ROCKIE GARDINER

February's Astrological Weather: Bless that chubby little guy, Eros, for at last arranging a truly romantic Valentine's Day. While Taurus pairs off with Capricorn and Libra chases after Gemini or Pisces or, ever so discreetly, both, everyone courts Leo. Aries and Aquarius get along better than ever, but it's Sagittarius they secretly lust after. Cancer knows enough to love the one she's with. Once again, Virgo is fascinated by Scorpio and will remain so while Mercury is retrograde, from the 18th on.

AQUARIUS January 20-February 18 An entire month of harmony and ease makes this birthday one of your best in years. And while you may feel like you're on an extended holiday, the driving energy of Mars in the first week enables you to achieve a long-term career objective effortlessly. Anything is possible over the weekend of the 14th, when your unconventional Uranus ruler attracts a spirit as free as your own. Friends provide the suitably glamorous occasion; flirtatious Venus sets the romantic mood; and you add the sparkle and wit.

PISCES February 19-March 20 You might think your prayers have been answered when you're offered more job responsibility, money, and recognition on the 4th, but if you can hold out for another ten days, you may also obtain the freedom to work more independently. Then you can thank Mars in your money house for this sudden career boost. Any romantic notions that you entertain toward a casual friend around Valentine's Day should be shelved until the 26th, when the protective Pisces sun and your intuitive Neptune ruler have your best interests at heart.

ARIES March 21-April 19 In the first week, incisive Mars in your sign enables you to outwit that conservative element that has hindered your progress, without incurring hard feelings. By the 14th, as innovative Uranus lends support, you could break new ground in business or academia, at home or abroad. An unexpected trip at this time would probably be more in the line of research rather than relaxation. Cultivating a friendship with a professional peer during the last two weeks could result in a mutually profitable arrangement early next month.

TAURUS April 20-May 20 Although your emotions may fluctuate during the first ten days, a clear head enables you to handle easily business opportunities that come your way. However, once your Venus ruler comes under Neptune's spell on the 11th, you're liable to let your romantic fantasies run rampant. While this conjunction favors artists and all idealists, it also mystifies financial dealings—don't become a victim of your own gullibility. After Mars enters Taurus on the 20th, a healthy dose of self-interest will allow you to clarify those nebulous relationships.

GEMINI May 21-June 21 During the first two weeks, the Aquarian sun provides new insights into your partner's erratic behavior and into your recent frustrations. Add another level of excitement to this relationship on Valentine's Day, when Mars urges you to do something delightfully unconventional while a close friend willingly acts as an accomplice. With your Mercury ruler retrograde from February 18th until mid-March, you could become dissatisfied with your present career goals and seek more creative outlets for your talents and compassionate impulses.

CANCER June 22-July 22 The positive, outgoing energy of Mars in your career house motivates a swift attack on that tedious backlog of work in the first week. You could also get to the bottom of a nagging health problem at this time or, if you're considering cosmetic surgery, find the doctor who is right for the job. The meeting of Venus and Neptune on the 11th in your marriage house sets the mood for a memorably romantic Valentine's Day. Review your investments as the month ends, but don't sign any documents until Mercury turns direct on March 12th.

LEO July 23-August 22 You are blessed by one of those rare intervals when your abundant creativity transforms everything you do and delights everyone you're with. Because your sun ruler receives only supportive, stress-free aspects this month, you can safely follow wherever your heart leads. Over the long Valentine's Day weekend, Mars and Uranus, the planets of impulse, point you and your true love toward a lush, romantic setting. As the month ends, a working partnership may seem ideal, but don't commit yourself until mid-March. *(Continued on page 180)*

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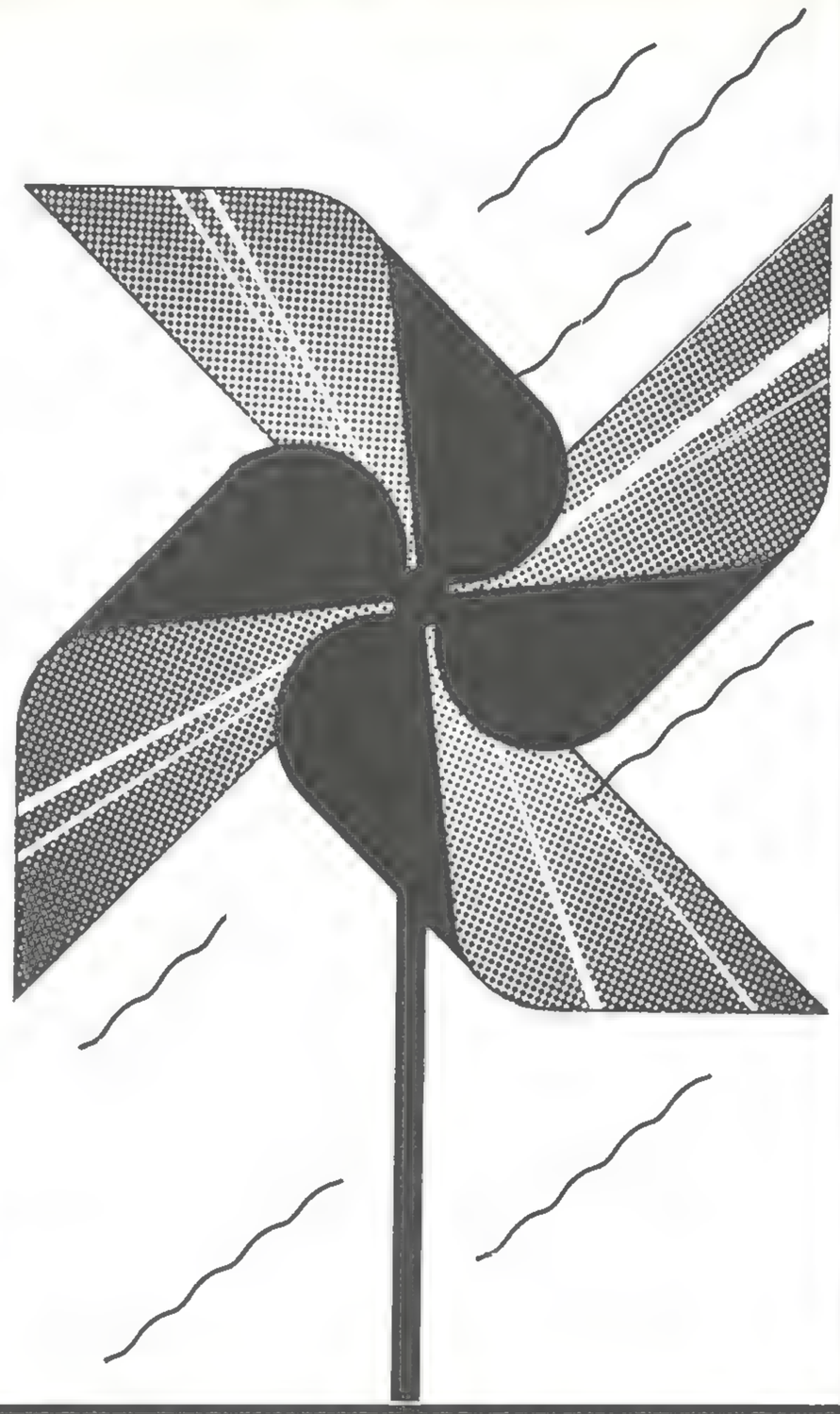

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HOROSCOPE

(Continued from page 178)

VIRGO August 23-September 22 Once your Mercury ruler enters Pisces on the 4th, you'll take a greater personal interest in and receive more ego-gratification from the services you perform for others. Trust your spouse to reciprocate by royally attending to you on Valentine's Day. A financial matter you thought was settled may badger you again after Mercury turns retrograde on the 18th—be prepared to wait for real resolution for another six weeks, but don't become obsessed by imagining the worst.

LIBRA September 23-October 22 By all means, let your curiosity get the best of you. For the first two weeks, investigating a decidedly masculine subject or person who suddenly seems so intriguing will provide all the entertainment you need. But when your feminine intuition clamors for your attention—your Venus ruler meets psychic Neptune on the 11th—you'd better listen. Otherwise, you're liable to do something foolish, albeit fun, for Valentine's Day. Obliging as your marriage or business partner may be, don't take either for granted.

SCORPIO October 23-November 21 You won't have to lie in wait planning your next move anymore. On the 4th, you can either pounce on a job opportunity that provides more responsibility and a solid financial footing, or else, around the 14th, you can take a calculated risk on an exciting new enterprise. Both will draw heavily on the physical and psychic energy your Mars co-ruler so amply supplies right now. But make your decision quickly, because once Mercury changes direction on the 18th, your family may not be able to advise you.

SAGITTARIUS November 22-December 21 The strong macho influence of Mars dominates your reactions this month, and only time will tell if your new playmate/lover will turn out to be a true force in your life or just another flash in the pan. While you balance the mixed blessing of having both stable Saturn and innovative Uranus in your sign, your real job is to integrate your dependence on the establishment with your desire to break new ground. Try to ignore the additional demands your family puts on you around the 12th.

CAPRICORN December 22-January 19 Although realtors, environmentalists, and those who work at home receive the greatest benefits from the constructive energy Mars lends your Saturn ruler in the first week, everyone can use this time to get more organized. Then, when charming Venus joins forces with compassionate Neptune in your sign the following week, you can wholeheartedly devote yourself to a romantic relationship. As the sun passes through your money house this month, your earning capacity continues to grow. ▽

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health

New laser use for women . . . pills instead of shots? . . . colas and your stomach. BY MELVA WEBER

LASER ALTERNATIVE TO HYSTERECTOMY

Surgical laser treatment may replace hysterectomy for thousands of women who suffer from severe menstrual bleeding, says Milton H. Goldrath, M.D., of the department of gynecology at Sinai Hospital, Detroit.

A neodymium-yttrium-aluminum-garnet (Nd: YAG) laser is used under the surgeon's direct vision through a hysteroscope, an instrument used to examine the uterus. An intense infrared beam burns away a thin layer of uterine lining, sealing the tissues as it goes.

Recently approved by the Food and Drug Administration, the Nd: YAG procedure was designed for the woman suffering from menorrhagia, or excessive bleeding, whose uterus is otherwise normal or contains small fibroids. Dr. Goldrath estimates that such patients make up 20 to 25 percent of hysterectomy candidates today.

In contrast to hysterectomy, which may require a week of hospitalization and involves considerable pain and disability, the laser procedure can be done in the doctor's office. Apparently the pain is minimal. "Some cramping, perhaps," says Dr. Goldrath. Some patients have had the procedure in the morning as an outpatient and have returned to work the following day.

Like a hysterectomy, laser removal of the endometrium leaves the patient sterile. In about half of patients, all menstrual bleeding ceases, while in others slight bleeding or spotting may occur on a monthly basis.

A comprehensive book, *Hysterectomy: Learning the Facts, Coping With the Feelings, Facing the Future* by Wanda Wigfall-Williams (Michael Kesend Ltd.), asserts that about 30 percent of the three-quarters of a million American women who will have hysterectomies this year will have the procedure done unnecessarily. The new laser treatment is one way of reducing those numbers.

SPECIAL COATING FOR PILLS

Some protein-based drugs cannot be given orally because they'll be destroyed by digestive enzymes in the stomach and small intestine. An Ohio research team is working on a new pill coating and capsule materials made of azopolymers, which are impervious to digestive chemistry. When the azopolymer-coated drug gets to the large intestine, out of reach of destructive enzymes, molecular cross-links are broken down by local microflora. Then the drug either can work directly on colon tissues for local action or can be absorbed into the bloodstream.

According to Murray Saffran, Ph.D., at the Laboratory of Experimental Therapeutics, Medical College of Ohio in Toledo, the azopolymer coatings may come as good news to diabetics, many of whom must live with daily insulin injections.

The new coatings may allow oral administration of insulin, other peptides such as endorphins, contraceptive and growth-promoting hormones, oral vaccines, and blood medications. Other drugs could be delivered for direct action on colon tissues and might include anti-inflammatory agents, antibiotics, and chemotherapy drugs too toxic for systemic delivery.

COLAS VS. STOMACH WOES

In stubborn bouts of diarrhea, cola drinks are sometimes recommended for fluid replacement. A study by Z. Weizman, M.D., of Israel's Soroka Medical Center, found that colas can make matters worse. Cola drinks have low electrolyte (sodium and potassium) content, says Dr. Weizman. Colas also have extremely high osmolality, which draws fluid out of intestinal tissues and induces diarrhea instead of correcting it. Dr. Weizman emphasizes that cola drinks are not suitable as rehydration solutions, neither for adults nor for children.

HOW TO CUT CANCER IN TWO

A national goal—cutting cancer deaths by half by the year 2000—has been declared by the National Cancer Institute. Methods now available for prevention and control of cancer, if applied, can achieve the goal, says NCI, halving the present number of deaths (estimated to be 472,000 in 1986).

Specific objectives for cancer prevention, screening and detection, and treatment are outlined in a document called "Cancer Control Objectives for the Nation: 1985-2000." Plans call for action of federal agencies, state and local governments, industry, professional and voluntary organizations, and the press to promote, educate, and share knowledge on ways to control cancer. Major steps: diet changes, smoking reduction or elimination, increased medical screening, wider application of state-of-the-art treatments, more research in prevention and treatment. For current treatment information, doctors can call PDQ, NCI's computerized data base.

BREAST-FEEDING BOOST

Breast-feed your baby; it will improve overall health for both you and your infant, says the nation's largest group of nutrition professionals. The American Dietetic Association urges breast-feeding because of the nutritional and immunological benefits of human milk and its physiological, social, and hygienic benefits. In promoting breast-feeding, the ADA's more than fifty thousand registered dietitians (R.D.s) are trained to advise mothers in choosing the proper diet for themselves, avoiding substances that can upset the nursing baby, and solving problems of working outside the home while breast-feeding. Sandy Morreale, R.D., of the ADA headquarters in Chicago, suggests the following:

- During pregnancy, ask your obstetrician-gynecologist to refer you to a dietitian. Some doctors have an R.D. on their office staff.
- Take prenatal classes. Most have one session on breast-feeding.
- Consult the dietitian at the hospital where you deliver.
- To reach a private-practice dietitian, call your local dietetic association or write to the American Dietetic Association, 430 N. Michigan Ave., Chicago, IL 60611.

YES TO SURGERY?

When facing a surgical operation, you need to know a lot about what the procedure is for, how qualified your surgeon is, whether the hospital is the best, how much it will cost. Guidance is available from the American College of Surgeons, the organization of board-certified surgeons. Free on request: leaflets covering (1) Who should do your operation? (2) Should you seek a second opinion? (3) Giving your informed consent, and (4) What will your operation cost? Ask also for descriptive leaflets about specific operations such as gallbladder, hernia, hysterectomy, Cesarean section. Write to: American College of Surgeons, 55 E. Erie St., Chicago, IL 60611.

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Q HAIR

Face shape vs. hair style . . . blow-drying risks . . . "protein" products: helpful?

Q How much should a hairstyle be determined by a woman's face shape?

A The idea that faces of different "shapes" (i.e., square, triangular) look best with specific hairstyles was a popular notion a decade ago, but is no longer considered a "modern" approach to hairstyling. "Very few women really *have* faces that fit these shapes," says Kenneth Battelle, of Kenneth's salon, NYC.

"Today, we *may* consider a woman's features when creating her hairstyle. For example, a woman who has a pointed nose might look best with a style that has height at the crown; a 'weak' chin might be strengthened by a bob that ends at the chin line; hair that comes in toward the face can be slimming; pulled back, it can widen a narrow face."

But the *most* important factor in determining hairstyle, says Kenneth, is hair's texture and health. Some hairstyles can make thin hair look fuller; others may "tame" thick, curly hair. Damaged hair may look best short, since if grown too long, it may be prone to split ends. Also important to consider: life style, personal tastes—e.g., hair that is easy to maintain is a top priority for many women today. "I tell clients to forget face 'shape' and concentrate on accentuating their best features," says Kenneth. "If you start from that point, you widen your hairstyle options."

Q Can blow-drying every day damage my hair, scalp, or skin?

A The answer depends, in large part, on *how* you dry your hair. "Used correctly, a blow-dryer should not damage hair or scalp," said NYC hair specialist Philip Kingsley. "The problem is that many women *over*dry their hair, thinking that the longer they dry it, the better their style will hold throughout the day. In fact, the opposite is true; by overdrying, hair becomes damaged, *less* manageable."

Best advice: Use the high setting of your blow-dryer *only* when you start drying hair, switch to a lower setting midway, and turn off the dryer when hair is still slightly damp. If you're concerned about "hold," use hairspray lightly on hair immediately after drying.

Another, often overlooked cause of damage: the brush used while blow-drying. "If possible, 'finger style' hair during blow-drying," said Kingsley. "If you opt for a brush, use one with long, bendable *plastic* bristles; natural fiber bristles don't 'give' as easily and tend to come to a sharp point that cuts into hair. Lightly applying mousse or gel to hair *before* blow-drying can also protect it, as can adding a diffuser to your dryer to make the heat less intense."

Latest research indicates that blow-drying may require caution for another reason: potential danger to skin. "In animal studies, we have found that chronic exposure to infrared radiation (heat radiation such as that emitted by hair dryers) may cause damage to skin's elastic tissues similar to that induced by sun exposure, and may *compound* effects of ultraviolet (UV) radiation on skin," said Lorraine Kligman, Ph.D., research assistant professor, department of dermatology, University of Pennsylvania School of Medicine.

"Like UV light's, the effects of infrared radiation are cumulative and may take years to show up. Although all the evidence is not in, there's reason to believe that using a blow-dryer every day for several years could cause some skin damage. I would advise women to let their hair dry naturally whenever possible, to use a low setting when they *do* blow-dry, and to take special care to keep the heat away from their faces. When possible, avoid using salon dryers that have exposed infrared light bulbs—especially if skin is sun-damaged."

Q I've noticed the words "protein-enriched" on many hair products lately. Can adding protein to a product help hair?

A The products you describe contain chemically modified animal and/or vegetable proteins that may show up on a label as "hydrolyzed animal or vegetable proteins," "keratin amino acids," or "collagens." "To be effective in shampoos, conditioners, and hair sprays, protein should be listed on the label among the first seven ingredients in the product; if it appears towards the end of the list, it's probably just a 'puff' component," said James Whittam, Ph.D., vice president of science and technology, Vidal Sassoon, Inc. "In the right formulations, proteins can be especially helpful for damaged hair, which, because it's more porous than normal hair, is better able to 'absorb' the proteins."

By adhering to the hair shaft, proteins may help to cover cuticles that have been roughened through chemical processes, making hair able to reflect light better, look shinier. "Proteins may also help to strengthen hair and make it easier to comb, so it's less vulnerable to breakage," said Dr. Whittam. "Protein-enriched products have a 'texturizing' effect on hair, making it feel lush, soft."

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BEAUTY NOW

Skin smoothers . . . vitiligo help . . . hair/makeup finds

WAYNE MASER

skin touch-ups

Women with vitiligo—a loss of pigment commonly on face, neck, hands—need a different kind of makeup coverage because white patches caused by this skin disorder (especially visible on black skins) can be difficult to conceal. (Note: There are some treatments physicians can administer but with varying successes; discuss with your doctor first.)

One cosmetic solution: waterproof cover cream that masks skin imperfections, gives even color (Dermablend by Flori Roberts; 1/800-631-2158). Best coverage: apply a dab of cover cream directly onto white patches, blend; follow with translucent powder.

QUICK FIXES

Because black skin may be sensitive, mishandling may leave dark facial marks. Oil-based foundation can give extra coverage, but can cause problems as it clogs pores. One idea: oil-free mousse foundation—lightweight but opaque enough to mask pigment flaws (Juin Rachele). . . . Foundation-skin match: choose a tint slightly deeper than your natural skin color; blend to even skin tones—just one good tip from *All About Health & Beauty for the Black Woman* by Naomi Sims (Doubleday). . . . Winter dryness? An alcohol-free lotion reduces ashiness instantly (Gazelle; at Rich's in Atlanta).

HAIR NEWS *Where do singers Valerie Simpson, Roberta Flack get their hair braided? At Finney, NYC, who also completed a video about the history of black women's hair care for the Schomburg Center, NYC. . . . L.A. move: Simply Raw kicked off the opening of its new salon with lots of daring haircolor. Shown: orchid, raspberry, wine "lights" over black hair (818/895-1135).*
—Contributed by AUDREY SMALTZ and LA VERNE POWLIS

PARIS NEWS

On Karl Lagerfeld's runway, *right*: PM eyes—in blues, purples, with "extra" lashes; at Azzedine Alaïa, *far right*, a darker, smokier eye. Balance at both: matte red lips.

ROXANNE LOWIT

GUY MARINEAU

Top photo, Hair, Gad Cohen, Gad Studio, NYC; makeup, Lydia Snyder; Donna Karan top. Bottom left, Hair, Alexandre; makeup, Michel Delarue. Bottom right, Hair, Julien d'IS; makeup, Stephan Marais

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mind health

Love and the working couple... self-help groups—better than therapy? BY CAROL TAVRIS

HAPPINESS AND THE TWO-CAREER COUPLE

For decades, studies have found that married women do not fare as well, emotionally speaking, as do married men. When women work outside the home, they gain more influence inside the home, and their emotional well-being improves. Does it follow that women in two-career marriages—whose husbands tend to be more egalitarian than average—might have the best mental health of all?

Janice M. Steil, Ph.D., and her colleagues at Adelphi University studied 815 two-career couples to see whether equality affects the likelihood of having psychological symptoms (such as feelings of guilt, loneliness, anxiety, sadness, and depression). Husbands and wives reported how they divided responsibility for making decisions and how they divided up household tasks and child care.

The two most important predictors of a woman's sense of equality in her marriage were the amount of pay she earned relative to her husband and the importance she placed on her own career relative to her husband's. Among women with children, the factor that most affected the sense of equality was the perceived importance of the women's jobs. Salaries were less important—even though, contrary to what one might expect, the mothers' annual earnings averaged $2000 higher than those of the women without children.

Two surprises: first, employed mothers were most satisfied with their marriages and had the fewest symptoms when their husbands shared child care but left the housework to them. And second, among the men who shared housework, the more they did, the fewer symptoms they reported. Of all the men, the involved fathers felt the best.

PAIN—WHY WOMEN COPE BETTER THAN MEN

Women are much more likely than men to seek treatment for chronic pain—but men in pain are twice as likely as women to suffer anxiety and confusion, and they report hostility, depression, fatigue, and low self-esteem more often, reports Barry Snow, Ph.D., at the Pain Center of the Hospital for Joint Diseases in New York City. Snow studied 226 men and women who were enrolled in a three-week inpatient program. Although the men were much worse off than the women psychologically (more women than men are referred to the Center, Snow says, but the men are more distressed, more often, than the women are), there were few differences between the sexes in the nature or severity of the pain itself.

Why are women better able to deal with pain? Snow suggests that men are trapped by the pressures of an achievement-oriented society in a way that women are not. "Men feel that they must be physically active and able to take care of themselves," he observes. "Women recognize their need earlier and accept it." For men, asking for help means acknowledging "failure" or "weakness," which makes living with pain more painful.

AGAINST INTERPRETATION—NEW ATTACKS ON PSYCHIATRY

With "A Dark Science: Women, Sexuality, and Psychiatry in the Nineteenth Century" (Farrar, Straus, & Giroux), Jeffrey Moussaieff Masson, Ph.D., continues the controversial critique of psychiatry that he began in 1984 when "The Assault on Truth," his attack on Freud, was published. In this new book, Masson reprints nine articles from medical journals published between 1865 and 1900; nine physicians and scientists calmly describe the tortures they inflicted on girls and women to "cure" them of such "disorders" as masturbation, "nervousness," "hysteria," lying, and disobedience. One physician, for example, "cured" his patient's masturbation by amputating her clitoris and labia minora.

In his introduction, Masson argues that these cases "represent the unspoken content of much of modern psychiatry"—loathing of women, unwillingness to believe them, and the use of pseudoscience to control them. His point is well taken—but it is weakly presented in this book, which conveys no sense of the prevalence of the attitudes he laments. Other scholars have done a much better job of illuminating the dangers of psychiatry and its abuses against women.

A second new attack on psychoanalysis is also introduced by Masson: "Flowers on Granite: One Woman's Odyssey Through Psychoanalysis" (Creative Arts). This book, by German physician Dörte von Drigalski, chronicles a painful, failed analysis. Drigalski, the analysand, protested against the categorizing of her thoughts and feelings as neurotic, paranoid, and resistant, demanding instead that she be perceived as a sensitive person whose difficulties had their roots in the real world. Her moving account assumes that readers are familiar with the vocabulary and procedures of analysis; but its explorations of power, control, and conflicting perceptions illuminate profound dilemmas that exist in every therapeutic relationship.

SELF-HELP OR THERAPY?

The revolt against long-term psychoanalysis has spawned dozens of modern, briefer therapies. Now, an even more revolutionary change in the nature of therapy is occurring with the runaway growth of the "self-help" movement, in which groups of people who share a problem meet and help each other cope with it. The most famous self-help group is Alcoholics Anonymous; scores of others have sprung up for everything from handling stepchildren to dealing with a rare disease.

An estimated fourteen to sixteen million Americans—a number expected to double in the next few years—belong to some half-million self-help groups. This year the Surgeon General will convene a self-help workshop, in which about two hundred experts will meet to draw guidelines and recommendations.

According to Marion Jacobs, Ph.D., co-director with Gerald Goodman of the California Self-Help Center at UCLA, there are four basic types of self-help groups: those organized around a physical or mental problem (arthritis, phobias, cancer); those designed to reform addictions; groups for coping with crisis or transition (divorce, violence, step-parenting); and "one step beyond" groups for friends and relatives of the person with the problem (parents of disabled children, caretakers of elderly parents, spouses of cocaine abusers). Research has shown that people who join these groups are typically much better off, emotionally and physically, than people who try to face their problems alone—the sense of being alone is often what is so devastating.

"Many psychologists recognize the unique value of self-help groups," says Jacobs, a clinical psychologist herself, "and encourage their patients to join them. There are some things a self-help group can do that a therapist can't—a woman who has been raped, for instance, often needs to talk to others who have been through the same experience. But of course some psychotherapists feel threatened by these groups."

Self-help groups are immensely therapeutic, but they are not therapy. They are not designed to help people with serious psychological difficulties. Occasionally, groups fall apart because some of their members are too needy or hostile; occasionally, some members are hurt by their experiences in the group (though this happens as often in therapist-led groups). Jacobs and her associates have developed a system of six audiotapes, called "Common Concern," that guides a new group through its formative stages without a therapist's aid.

"There's one benefit of a self-help group that you don't get with a therapist," says Jacobs. "At the end of the program, you have ten new friends."

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HAIR NOW

Sleek-hair looks . . . "body-building" . . . more

conditioning

The simple, sleek look of long hair today brings out, more than ever, hair's condition—its body, shine (what you notice in the hair, *left* and *below*). How to maintain long hair's healthy appeal? It starts with regular trims—at least once every six weeks—to prevent split ends. "As hair grows longer, limpness is often a problem," says hairstylist Gerard Bollei, of Gerard Bollei at the Galleria, NYC. His solution: a light body wave on just the last few inches of hair. . . . Latest trend in volume-building: layering "liquid tools" that work synergistically to maximize body, manageability (*but* are designed to resist buildup, such as those being brought out by Beverly Hills hairstylist Jose Eber). How it works: you may start with styling lotion before blow-drying, follow by "fingering in" mousse to shape hair, plus, to "set" that shape, the lightest bit of hair spray.

STYLE **Even with long hair, the way to add shape is a great cut. Example: the updated "Lauren Bacall" (*above*), by Odile for Bruno Dessange. Hair is straight, soft, uncomplicated, shaped by "hidden" layering just at ends to add movement. . . . In the "blurred bob" (*right*), Gad Cohen, Gad Studio, NYC, softened a traditional bob by layering hair in key areas—around face, crown, bangs—leaving length alone.**

Length is determined by the health of your hair

control

New uses for basic hair tools: electric rollers placed at ends of long hair to add fullness, a change from day to night; a spritz of hair spray on your brush first, then brushed through hair for control. Quick static-zapper: Put a few drops of gel on fingertips; run fingers through hair to add "polish," prevent "flyaways."

Photo, *top*: KING; Makeup, Marc Schaeffer. Small photo: WAYNE MASER Makeup, Lydia Snyder

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DRIVING STYLE

Great '87 cars, "mini-trucks"...safety for "older" new drivers. BY LESLEY JANE NONKIN

Now that every other car looks Japanese (which actually means European): what counts is how it drives. Standout in a recent test drive: Dodge Shadow Turbo ($7699 base price; $12,000 options added), a terrific city car with good highway performance. Back seats fold down for carting. Exterior: sleek, boxy; interior: roomy, with good visibility. Only problems: our drive was bumpier than expected; some inside plastics came loose. . . . Another test-drive surprise: 1987 Skyhawk (base price $9414; $14,036 options added). Heavy, bug-shaped, with a nifty little hatchback; it's smooth on the highway yet small enough for the city. Unusually jazzy and fun for traditionally staid Buick.

The stationwagon to watch? The Mercedes 300 TD Turbo, now faster, quieter, roomier. . .

Newest trend in four wheel drive? From Subaru, who introduced original part-time on/off 4WD switches on cars: full-time 4WD for sedans. The choices: part-time gives traction in rain, on beach; full-time gives better cornering, handling all the time, is no longer expensive (about $600) or inefficient fuel-wise. . . . Turning heads on roads: mini-trucks in bright colors (like Mitsubishi's Montero), which look like hard-working stationwagons.

News in safety? A study showing women over age fifty-five as the greatest increase among new drivers in the past twenty years. Sam Yaksich, executive director of the AAA Foundation for Traffic Safety said: "Many women don't get into the driving force until their husbands are incapacitated —when they're middle aged or older." Result: such women may lack confidence, fear freeways, hesitate dangerously on the road. Solution: brush-up lessons— from American Association of Retired Persons, National Safety Council, local schools. Pamphlet, self-evaluation quiz available: AAA Foundation for Traffic Safety, 2990 Telestar Court, Suite 100, Falls Church VA 22042. . . . Many pregnant women do not adjust seat belts properly, says a current study. Sara Arneson, associate professor, College of Nursing, U. of Wisconsin-Oshkosh advises: Do not slip harness behind you; keep lap belt low, under growing abdomen; wear belt routinely. . . .

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In the search for a great inexpensive car, many women have realized that "you get what you pay for"—especially at the lower price points (around $4000). The newest level of good buy seems to be around $6000. New entries on sale this month: Volkswagen's Brazilian-made Fox (it looks remarkably Jetta-like) and a suped-up Toyota Tercel (a long-time female favorite) that's rounder, sleeker, with a new engine and increased horsepower.

Introducing a much-needed ingredient in the world of high-performance cars: civilization.

As you have undoubtedly noticed, the real world is not one long and winding two-lane black-top road. It is, instead, a seemingly endless array of traffic lights, rail-road tracks, potholes and, alas, other cars.

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Like all Buicks with special performance characteristics, the Skyhawk Sport Hatchback with the available turbocharged engine includes a specifically calibrated Gran Touring suspension — calibrated, that is, to be firm, but never harsh.

In the Somerset Coupe, you can order the available 3.0-litre V-6 engine with multi-port fuel injection, coupled to a three-speed auto-matic transmission. This happy combination provides perform-ance that is both responsive and smooth.

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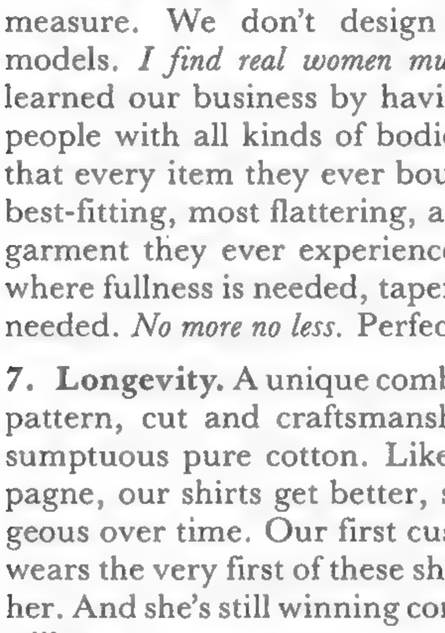

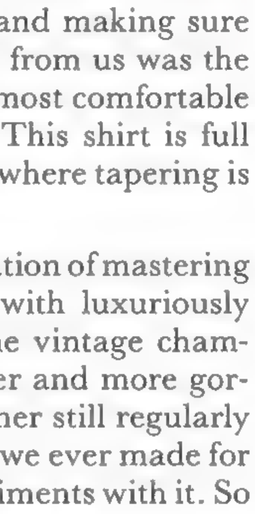

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HAIR NOW

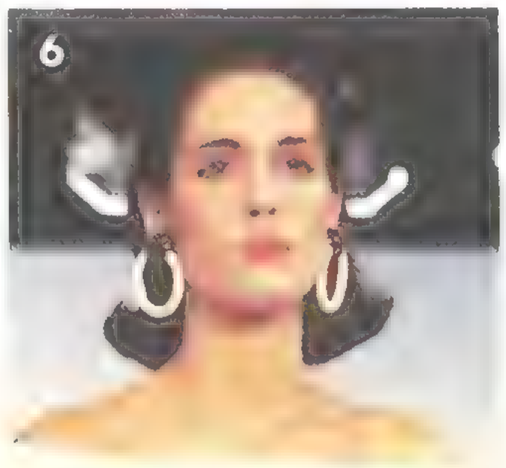
Paris: spring preview . . . style talk . . . new on the scene

PARIS/LONDON . . .

Hair wiz Trevor Sorbie—winner of Britain's Hairdresser of the Year Award—is currently touring between our shores to educate colleagues on the fine points of his technique and philosophy: hair today should be polished . . . which means a combination of volume, texture, control. Best way to achieve it—still with mousse (Sorbie's formula adds volume, shine, sunscreen, doesn't dry out hair). His nifty "Polisher" gives hair the sleek look Sorbie sees on many of the best-looking heads now.

Spring '87

News in hair: a clean, uncomplicated look that depends on line—on a good, frequently maintained cut—to hold its style, its well-groomed attractiveness. Where it starts—in Paris, Milan, New York: with a perfect cut, one that's straight, neat, no longer than the shoulders to keep the line unbroken, frequently without bangs for a simpler, more polished look, at times tied back for even more control. The style, *above*, from Garren, NY. . . . Variations on the same theme, from the Paris runways . . . **1.** At Ungaro: the easiest—and often the most dramatic—embellishment for special moments: a hat, here big-brimmed, bowed . . . **2.** Also at Ungaro: very special—hair swept up and topped with a big bow . . . **3.** A different appeal, at Yves Saint Laurent—small, clean-lined, polished: the hat and the short, neat little cut, slicked behind the ear (another prevalent theme seen everywhere) . . . **4.** Again, at YSL, the French twist—controlled, *soignée*—returns . . . **5.** Another version of short, straight hair—with the emphasis on line—at Valentino . . . **6.** And the well-groomed look of a clean-edged blunt cut worn off the face, at Valentino.



WHAT'S NEWS:

A hair-care line formulated to maintain the moisture level of dry, damaged, or fine hair—Nutricare from Finesse . . . . Good news for all hair types and created to avoid dulling product build-up: Jhirmack's new Clean conditioners . . . Especially designed for colored or chemically treated hair, to protect against the sun, fluorescent lights, the environment's damaging effects: Framesi's new Color Extensions shampoo, conditioners, stylers . . . . When it comes to color, Roux's new Ultra Color for Revlon lightens, colors—gloriously—without ammonia. Ask about it in salons (more haircolor news, pages 414-421) . . . . Students, note: Glemby salons offer 25 percent off regular prices on haircuts, perms, color. Just show a school I.D. and ask for a Glemby Student Smart Head Card (good until the end of August.) . . . . Finally, something everyone can enjoy: humorist Roy Blount Jr.'s latest book, "It Grows On You" (Doubleday-Dolphin) witty "hair-raising survey of human plumage."

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FITNESS NOW

Breathing: Can you improve it? Control it? BY SHARI MILLER SIMS

LUNG POWER

A woman's breathing can provide a vital picture of her health, her fitness, her mood, say medical experts, but some of the "advice" we are given, especially in exercise classes, may be misleading, even potentially dangerous.

Our lungs: wonder machines "The breathing process is a perfect example of the body's inherent efficiency," said James P. Smith, M.D., professor, clinical medicine, Cornell University Medical College, and pulmonary physician, The New York Hospital-Cornell Medical Center.

What happens each time we take a breath: At a signal from the brain, the breathing muscles (the diaphragm and muscles between the ribs) contract, enlarging chest volume and creating a vacuum-like effect that pulls air in through the nose or mouth. (The diaphragm muscle—not the nasal passages—is the prime breath "mover.") Once the lungs fill with air, a process called gas exchange takes place: oxygen is drawn out of the air into blood vessels within the lungs and the waste product of body activity (carbon dioxide or CO_2) moves from the blood into the air. As the breathing muscles relax, air rushes out of the lungs, expelling CO_2 back into the atmosphere.

For the most part, breathing is automatic, instinctual. The exceptions occur when lung disease or extreme demands—as in certain types of exercise—are present.

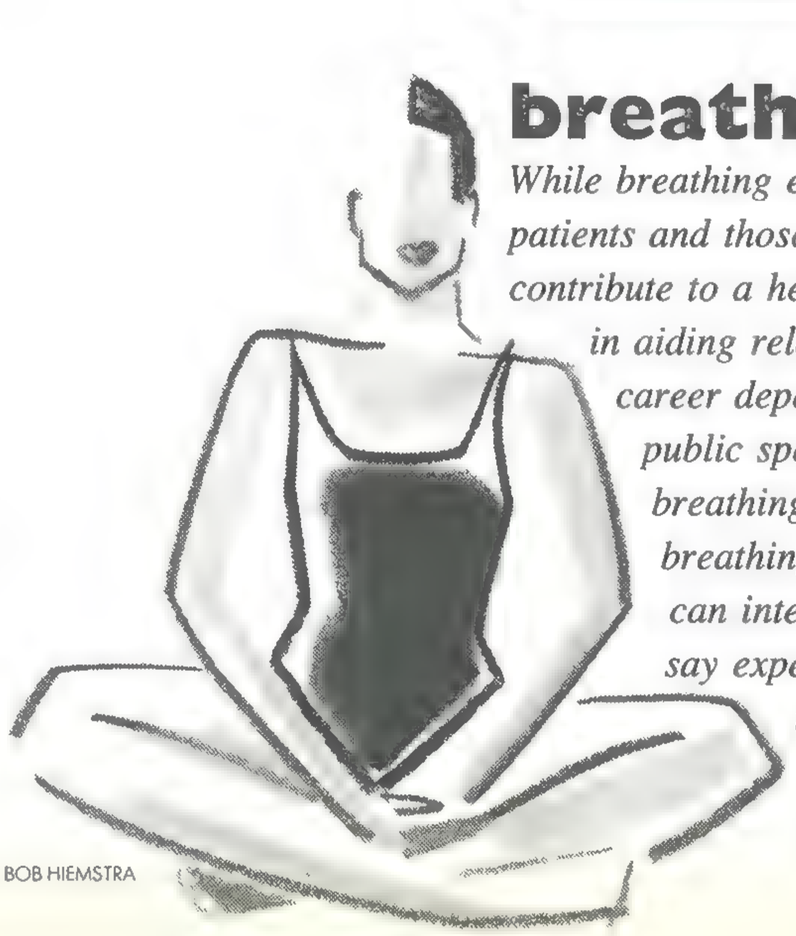
The exercise effect During aerobic exercise—fast walking, bicycling, aerobic dance—the need to deliver increased oxygen to muscles causes our usual breathing rate of eight-to-twelve breaths per minute to multiply. Just how fast your breathing becomes during exercise is one of the best clues to whether you are working out at the right intensity. Ideal aerobic pace: when you have enough "breath" to carry on a conversation but not enough to sing—a level that challenges fitness but is not likely to cause injury.

When you feel "winded," that means you're working too hard and should slow down; any pain or true breathlessness means you need to stop immediately and consult a physician.

Lung "fitness"? While one of the goals—and rewards—of regular aerobic exercise is the ability to work out harder or longer without "running out of breath" or feeling fatigued, the idea that exercise builds "lung fitness" is, say experts, a myth. Norman H. Edelman, M.D., professor of medicine, University of Medicine and Dentistry of New Jersey/Robert Wood Johnson Medical School, and American Lung Association consultant in scientific affairs, explained, "Regular aerobic exercise does not change the physiology of the lungs, but it can improve their support system. *What limits exercise endurance is not the amount of oxygen the lungs can inhale but the efficiency of the circulatory system—the heart, blood vessels—in carrying oxygen from the lungs to muscles.* A well-trained athlete's circulatory system not only acts as a stronger 'pump,' but the muscles being used during exercise use oxygen more efficiently, so that you can exercise longer and harder without fatigue." *(Continued on page 235)*

breath tests

Are at-home breath meters that promise to "measure fitness" reliable? Not really, say experts. What these devices measure is lung capacity—the amount of air that can be drawn into the lungs in a single breath—which is determined primarily by heredity (i.e., lung and body size) and health, not fitness. A breath meter, according to doctors, is of little or no value unless you have a breathing problem such as asthma. With the exception of certain specific high-endurance activities such as competitive underwater swimming, even strenuous exercise is unlikely to change lung capacity significantly, said Dr. Edelman, making a breath meter a very poor monitor of fitness progress.



breathing exercises?

While breathing exercises can be valuable to post-operative patients and those with lung disease, they won't contribute to a healthy woman's fitness. Their proven role: in aiding relaxation, helping a woman whose career depends on voice projection—in singing, teaching, public speaking. What about diaphragmatic breathing? We all do it naturally as babies, said NYC breathing coach Carola Speads, but poor posture can intervene in later years. Best breathing stance, say experts: not just erect but relaxed; trying to "hold in" your abdomen can cut off full breathing, as the tummy naturally rounds in full use of the diaphragm.

PAMELA HANSON. Hair and makeup, Kevyn Aucoin; manicure, Elisabeth Drabinski. Sketch, BOB HIEMSTRA

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(Continued from page 230)

What about the experience many exercisers have had of feeling fatigued, then gaining a "second wind"? "It's a very real occurrence, but we don't know the physiological explanation," said Dr. Edelman. "One theory is that the increase in endorphin production (the body's natural pain-killers) during exercise allows a woman to push past fatigue. Another possibility is that, at some point during exercise, the circulatory system becomes more finely tuned and exercise becomes easier."

Strength work: breath concern One area in which experts feel that exercisers can benefit from greater breath awareness is in doing strength work, whether with weights or through muscle-strengthening floor exercises. The problem, said Lori C. Horvath, exercise director of The Greenhouse spa, Arlington, Texas: "Many women, especially beginners, tend to 'hold' a breath during a difficult repetition, which not only hurts performance but can even be dangerous. Constricting your breath during exertion can cause lightheadedness, a dull headache, or, in extreme cases, result in a sudden rise in blood pressure—a potentially serious problem in someone who has undiagnosed heart trouble."

Inhale/exhale? The standard advice from most exercise trainers has been to exhale on the exertion (e.g., as you lift a weight, raise your upper body during sit-ups, do the "pull" on a rowing machine) and inhale as you relax (lower a weight/your upper body, do the "push" on a rowing machine). Recently, some experts have questioned this advice. Their opinion: that *the sequence of exhaling and inhaling during exercise may be less important than developing a steady, comfortable breathing rhythm and accompanying each repetition with one complete breath.*

Breathing challenge: altitude, climate High-altitude travel, especially to a city 7500 feet or more above sea level, can induce a rapid increase in breathing pace to compensate for the sharp drop in oxygen concentration in the air. The speed with which a woman "acclimatizes" to this shift will vary. Being in good physical shape *may* help, but it's no guarantee; even women who exercise can develop "mountain sickness"—rapid heartbeat, dizziness, feelings of breathlessness after even mild exertion, such as going for a walk outdoors. Best prevention: avoid strenuous activity for at least the first two days of an altitude climb, then ease into exercise. Don't expect to match sea-level performance on a two-week high-altitude vacation—it can take weeks to fully acclimatize. If you have recurrent breathing problems at high altitudes, discuss it with a doctor; in some cases, medication is available to ease acclimatization.

Shifts in temperature, at home or away, can also cause breathing difficulties. "Approximately 5-10 percent of healthy women will develop a constricted feeling in the airways leading to the lungs if they exercise outdoors in below-freezing temperatures," said Dr. Edelman. "This is *(Continued on page 236)*

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(Continued from page 235)

especially true if you have a predisposition to asthma.'' In hot weather, the key concern is dehydration—your body can lose up to a pint of water through breathing even on a day you're sedentary. Fluid replacement—drinking several glasses of water per exercise session—is a must. When heat is combined with high humidity, perspiration sits on skin's surface rather than evaporating—and the body's self-cooling mechanism shuts down, in severe cases leading to heat stroke. Experts recommend skipping outdoor exercise when temperatures are above 70°F with humidity above 70 percent; even in less taxing heat and humidity, very rapid breathing signals a need to stop exercising.

Stress factors We're all familiar with the impact stress can have on our bodies: the heart beats more rapidly, breathing becomes faster, shallower. In most cases, the ''cure'' is as simple as relaxing, breathing deeply, putting the situation in perspective. During *public speaking*, this means being aware of the need to speak in shorter phrases and take breaths during a speech, said NYC breathing coach Carola Speads, author of *Ways to Better Breathing* (Felix Morrow). What many practiced speakers do: as they write out a speech, they insert the word ''pause'' at strategic points—a visual reminder to breathe.

Shallow, rapid breathing can become so intense that *hyperventilation*—or ''overbreathing''—occurs, causing lightheadedness, giddiness, a feeling of ''pins and needles'' or cramps in the fingers or hands. ''Breathing becomes so excessive that *too much* carbon dioxide is expelled from the body,'' said Dr. Smith. ''Hyperventilation can be so alarming that you head to a hospital emergency room convinced you're having a heart attack or stroke.''

Anyone who believes she suffers from hyperventilation should see a doctor, as the problem can sometimes reflect other respiratory problems. The good news: hyperventilation can usually be controlled by learning simple relaxation exercises.

SIDE STITCH: BREATH DANGER?

Does a sudden pain in your side during exercise indicate improper or damaged breathing? It's unlikely, say experts. While the precise cause of a ''side stitch'' is not known, one theory is that the pain is caused by a build-up of blood in the spleen, resulting from exercising too soon after eating. Another thought is that a side stitch may result from straining a muscle, even the diaphragm.

What to do if such a pain occurs: if the pain is sharp enough to feel as if it's taken your breath away, stop exercising and rest; consult a doctor immediately if the pain persists or radiates to the chest. If the pain is relatively mild, slacken your pace for a few minutes; this is often all the ''cure'' that's needed.

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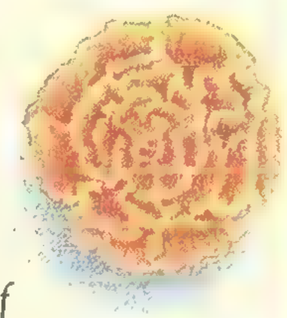

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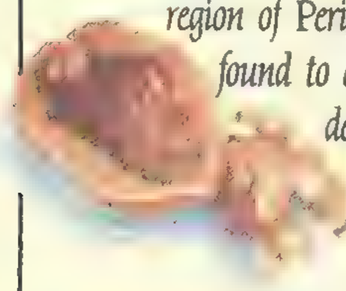

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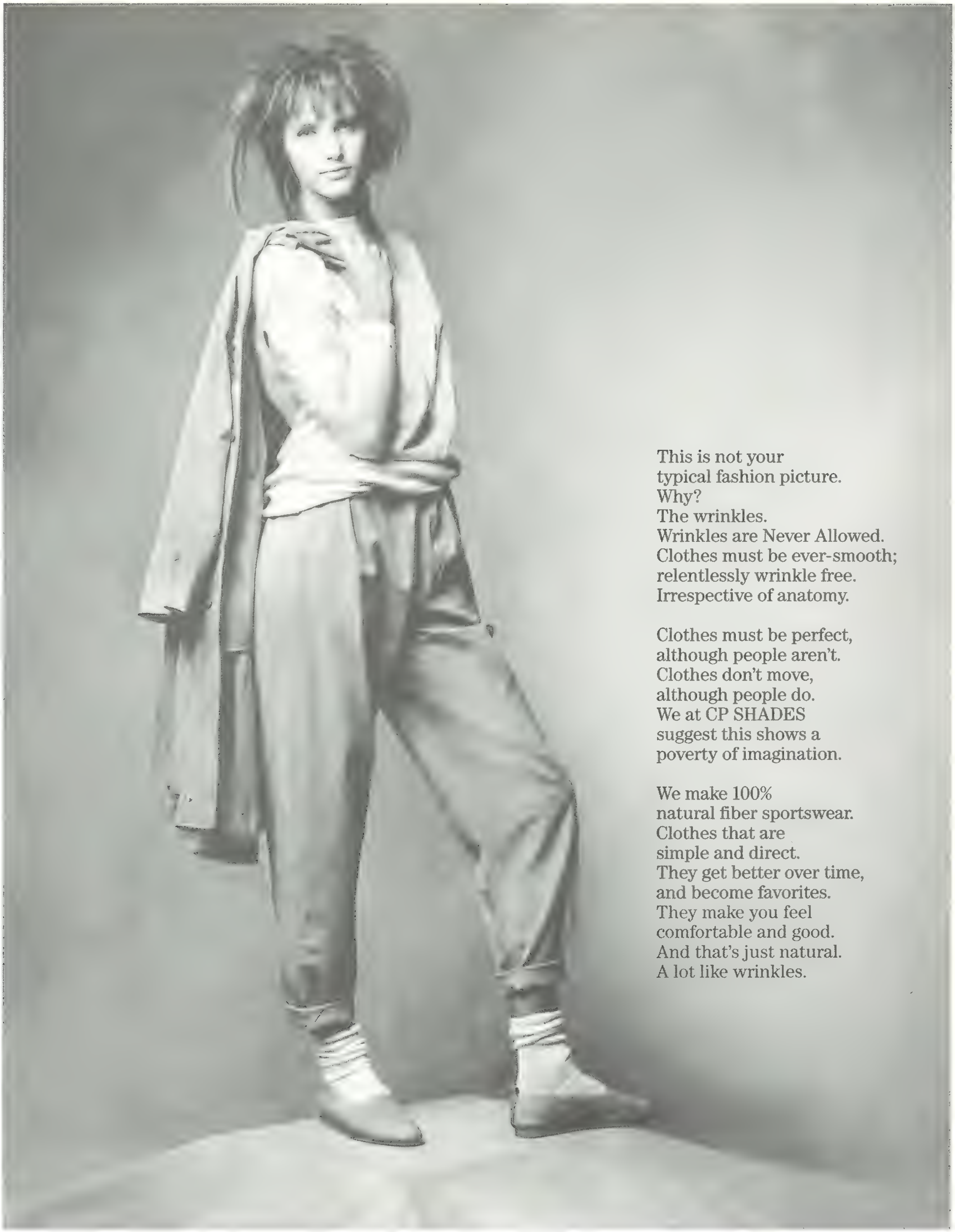

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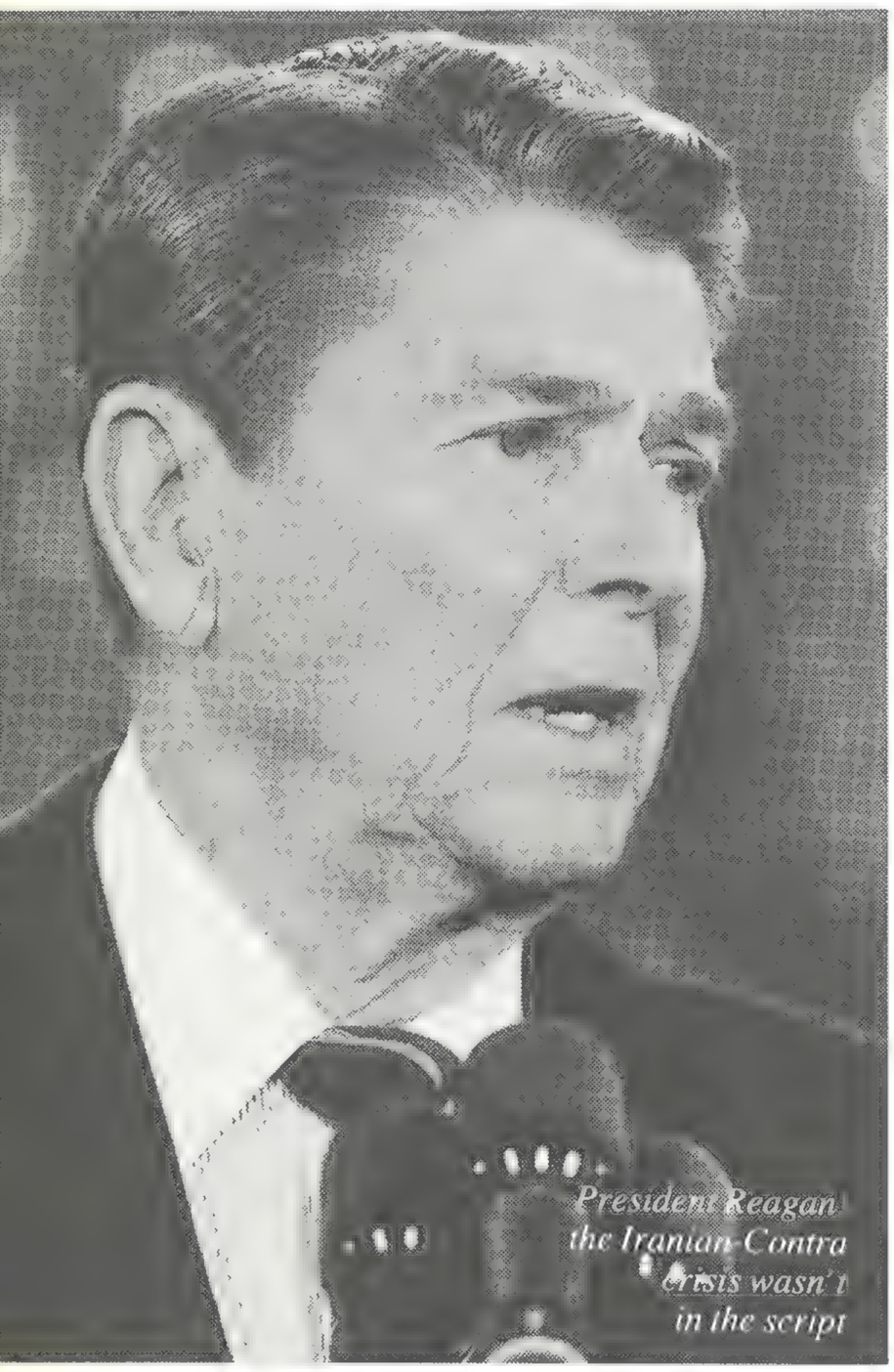

President Reagan: the Iranian-Contra crisis wasn't in the script

THE FAKING OF A PRESIDENT

Ronald Reagan embodies America's dreams. Too bad he muffed his lines

By CHRISTOPHER HITCHENS

On December 1, 1964, in the immediate aftermath of the defeat of Barry Goldwater, Ronald Reagan wrote an article for *National Review* in which he urged the conservative movement to master the art of "the soft sell." At about that time, Garry Wills was making the transition from staffer at *National Review* to columnist for the *National Catholic Reporter*. William Buckley's loss was a gain to wider journalism, but the grounding he gave Wills in American conservatism must now be among Buckley's larger regrets.

Reagan's America: Innocents at Home (Doubleday) is a minutely researched, closely reasoned anatomy of the "soft sell" of the past six years. It is also a beautifully composed essay on the weird blend of nostalgia and modernism that makes up Ronald Reagan's vision. Had the book been available in 1980, or even 1984, I believe that it might have qualified as one of those few works that change the course of events.

Wills does not so much dislike Reagan as see straight through him. He has the imaginative sympathy that a true critic must possess; he feels for the pulse before lancing the jugular. Even his final diagnosis is almost compassionate: "[Reagan] is the ideal past, the successful present, the hopeful future all in one. He is convincing because he has 'been there'—been almost everywhere in our modern American culture—yet he 'has no past' in the sinister sense. He is guilelessly guiltless. If, to recognize that miracle, one must reject historical record for historical fantasy, fact for parable, it is a small price to pay."

> "Wills has found that most of the President's favorite claims about his past are false"

That might seem, to those who have grown impatient with the President, a rather mild verdict. Actually, it is a piece of devastating understatement of a kind at which Wills excels. This is a long book, with chapters on Reagan's time at school, at the microphone, and in movies. Under Wills's scrutiny, most of the President's favorite claims about his past—and certainly all the emblematic ones—are revealed to be false.

Wills has gone back to the sources and survivors, and found that Reagan did not lead a strike at Eureka College, did not play the role he boasts of in Hollywood unions, did not have the war-service record he often borrows for himself. In a specially unkind passage, we learn that Knute Rockne probably invented the George Gipp fable out of whole cloth. Most telling of all is the story of how Reagan faked some film bloopers for an anthology of studio fiascos. Wills says, "It took some skill to make the mistakes look 'real.' But Reagan has often 'goofed' to look more natural—broken the grammar of sentences, feigned embarrassment, professionally avoided the appearance of being a professional. It is an important art in democratic politics."

Isn't it just? Wills's intelligence allows him to see how Reagan recruits sympathy from the public, most members of which have a feeling that they, too, might make an occasional hash of being President. The man has been able to profit from his failures; even his fakes are a put-on.

The key chapter, which is entitled "Individualism," is an exploration of Reagan and American myth. By a clever rereading of Mark Twain (the source of his subtitle) and of the frontier historians, Wills shows how people have always damned "the govment" while calling for more protection and reassurance from it. Few politicians have been able to ride both these political horses at once, but Reagan can commit the taxpayers' billions to Star Wars while appealing to the spirit of the pioneer and the lone lawman. Enemies of the President, who accuse him of wool-pulling, often forget the law of supply and demand. Wool is seldom pulled over unwilling or skeptical eyes, and Reagan has seldom struck a chord that did not answer to some psychic need in his listeners.

Wills's book was completed well before last November's revelations of double-talk and deceit in the White House. But a reading of *Reagan's America* would have prepared you for the hurt, bewildered, more-in-sorrow-than-anger response from large sections of the public. I found a clue in chapter thirteen, where we find Reagan making up baseball games from bits of paper and broadcasting them as if they were live coverage. He was popular for doing this: "But the deeper concern was for what gave rise to these skills, the demand for illusion in the first place. If Reagan has been forced openly to admit (or subtly to convey) the fact that the line had gone dead, he would have broken the continuity of pretense. All those involved knew they were pretending—as we know that the actor onstage is not Hamlet; but we do not want him to stop in mid-performance and remind us of that. We want to finish the dream, though we know it is only a dream."

When the President told Oliver North on the telephone that his heroic if illegal actions would someday make a great movie, was that the dream coming true?

Christopher Hitchens *regularly writes for "The Nation" and "The Times Literary Supplement" of London.*

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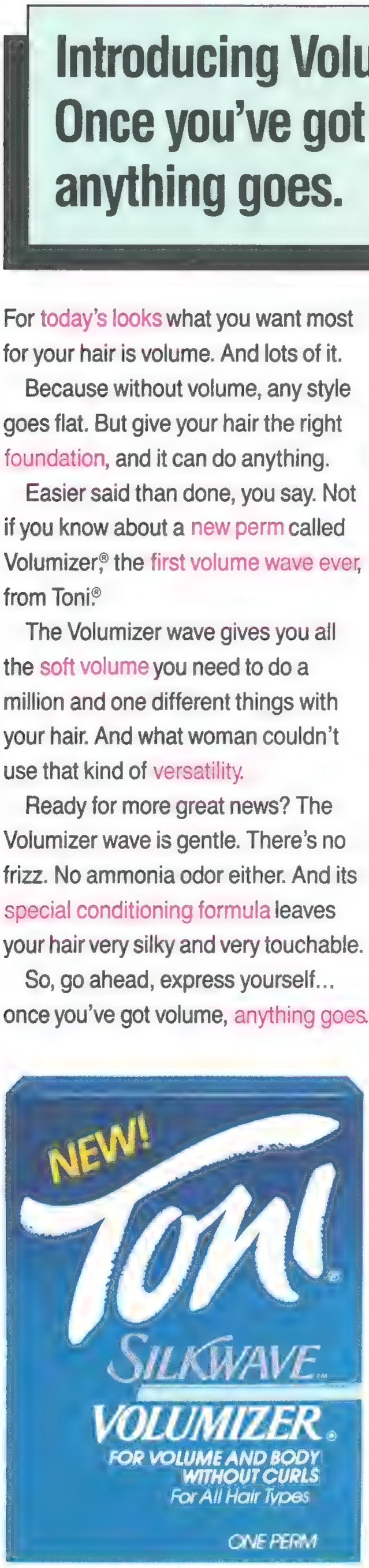

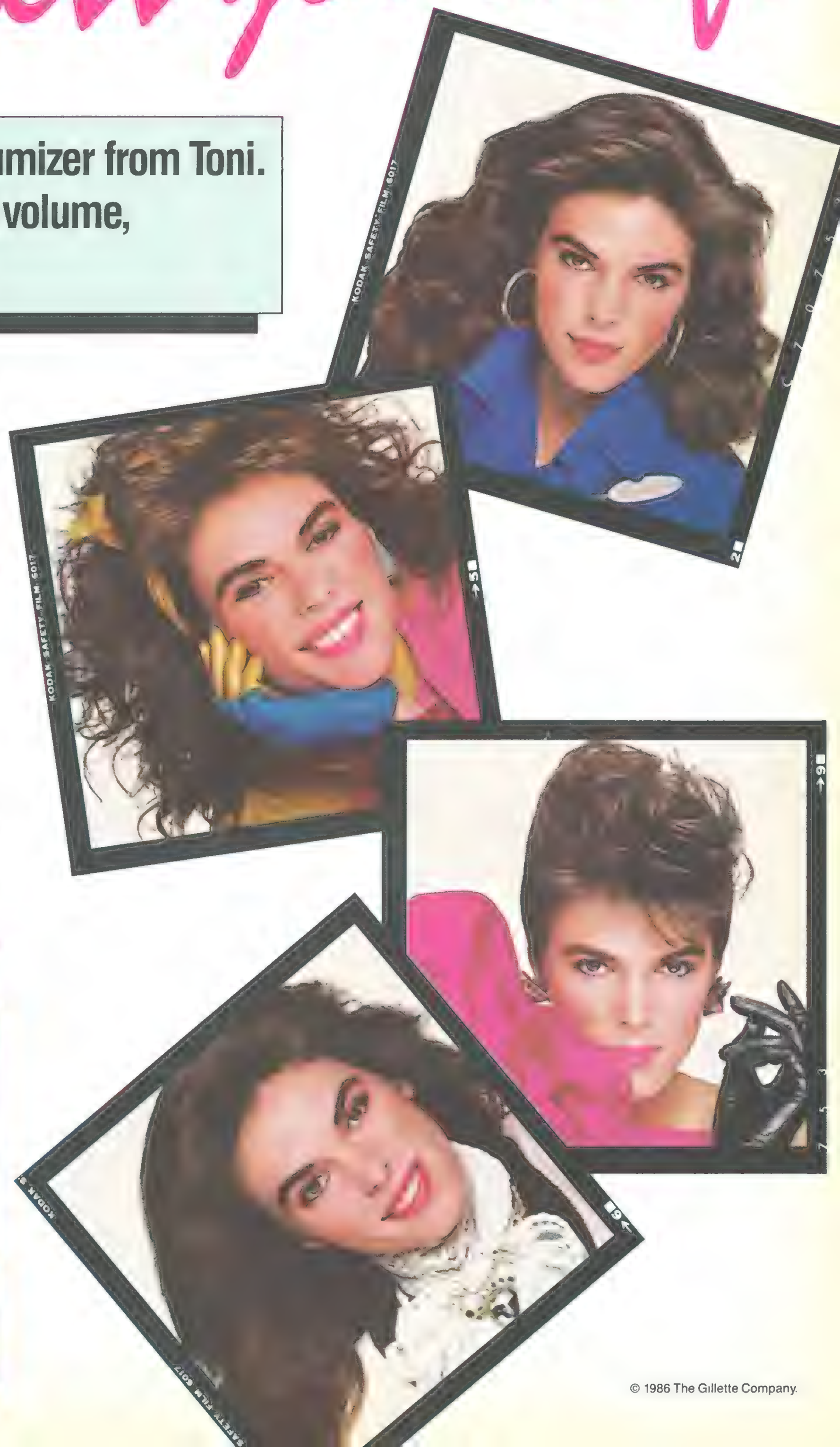

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WOMEN WHO READ TOO MUCH

Current self-help books trap women in a vicious cycle of man-hating and self-hating

By SUSAN BOLOTIN

The underlying message of many of the newest pop-psych books is that women who have problems with men are sick. The "disease" is low self-esteem, and if you believe the self-help gurus (who preach, and sell, almost exclusively to women) it is an illness as inherently female as breast cancer.

What varies from book to book are the authors' attitudes toward career (the problem or the solution) and men (the enemy or the ultimate good). But all the books readily fall into three camps—those written by men advising women to ease up on this feminism stuff ("Hey, boys will be boys. If you tell him what you want, he's gonna get nervous"); those written by women advising women to ease up on this feminism stuff ("If you insist on working, gals, don't be surprised if the response to your rising income is no response, if you get my meaning"); and those written by women warning women that men are untrustworthy, awful. Only the last group, typified slickly by Sonya Friedman, Ph.D. in *Smart Cookies Don't Crumble* (Pocket) and seriously by Susan Forward, Ph.D. in her standout *Men Who Hate Women & The Women Who Love Them* (Bantam), blame the perpetrator for the crime. As Dr. Forward writes, "The labelling of women in unhealthy relationships as masochistic. . .has long been standard practice. I was convinced that the men [in these relationships were] misogynists."

But according to Ellen Rothman, Ph.D., the author of *Hands and Hearts: A History of Courtship in America* (Harvard) and research associate at the Wellesley College Center for Research on Women, the attitude toward women in the nineteenth century was almost nauseatingly reverential. "What *is* almost an eternal verity," she explains, "is the message that men are by nature untrustworthy and that women are by nature dependent on men. In the nineteenth century, that contradiction posed quite a trick for women: it was their responsibility to create a home in which their husbands and sons could be renewed and purified from the negative aspects of the workplace, but they had to make sure they didn't make the men *too* domestic, *too* comfortable. Women didn't feel they could ask their mothers for help in living up to these new standards of womanhood created by the demands of middle-class domesticity, so they turned to advice literature. Today, most women don't feel they can call their friends, let alone their mothers, to say, 'My husband beats me,' or, 'We've only had sex twice in the past year.' What can these women do? They can stay home and watch Phil Donahue and hope he does a segment on their problem, or they can read books.

"What's a real switch from the nineteenth century," Dr. Rothman concludes, "is this whole question of low self-esteem. That's a problem that was named only with the birth of the women's movement; the shame is in how it's been appropriated."

Betty Friedan called it the problem that had no name. So she gave it one. What happened next was that authors, some scrupulous and some not, took advantage of the natural ambivalence of women socialized to do one thing and wanting, sort of, to do another. Women knew they were supposed to be able to make it on their own, so Penelope Russianoff asked, *Why Do I Think I'm Nothing Without a Man?* (Bantam). Women knew they were supposed to be independent wage-earners, so, Colette Dowling asked in *The Cinderella Complex* (Pocket), why were they waiting for Prince Charming to come along, take care of them, pay their way?

> "Low self-esteem has become an illness as inherently female as breast cancer"

The disease model had taken hold. The clever titles reflected the slickness of these books' feminist rhetoric while hiding their antifeminist message: women should feel responsible for their failure to change attitudes established by millennia of experience.

With *Men Are Just Desserts* (Warner's), Sonya Friedman latched onto a metaphor American women could understand: food. Indeed the titles of her books, including *Smart Cookies Don't Crumble* and *A Hero Is More Than Just a Sandwich* (Putnam), are more appropriate to a deli menu than *Books In Print*. Every woman knows that desserts are only for special occasions, and likewise, Dr. Friedman implied, men *(Continued on page 254)*

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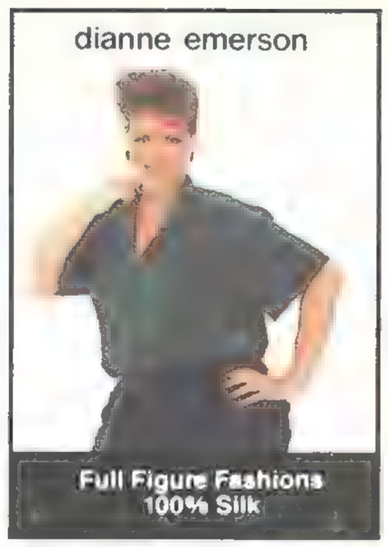

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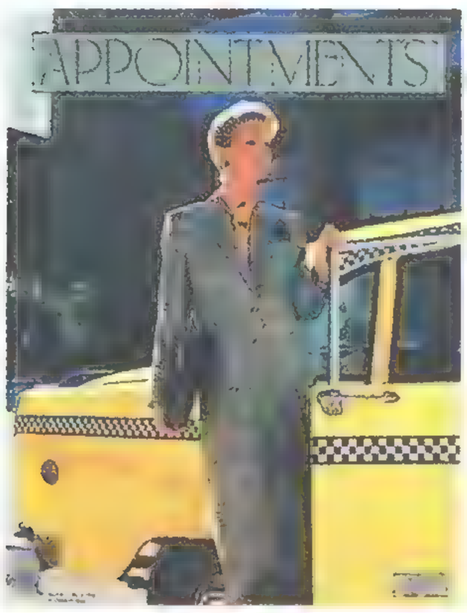

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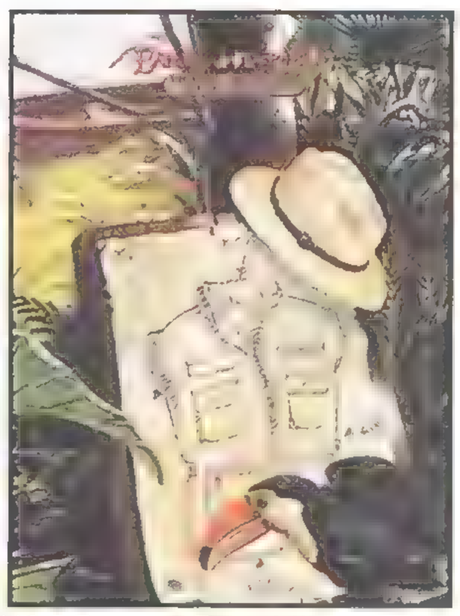

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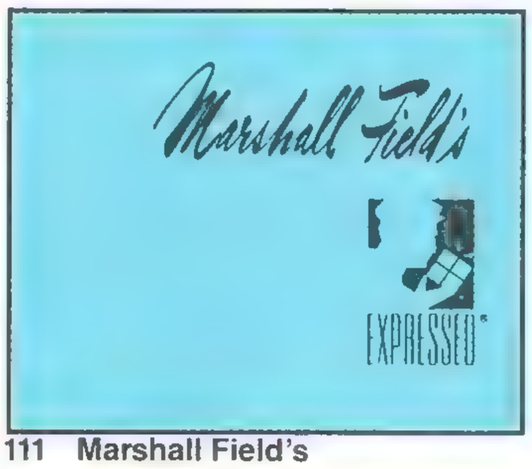

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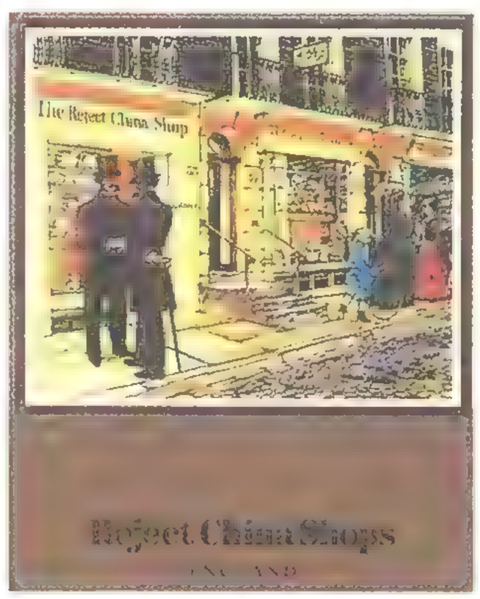

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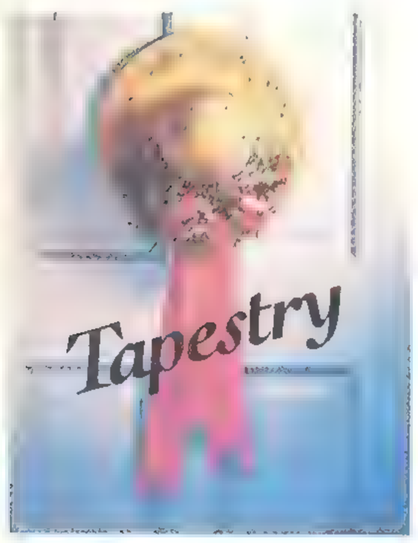

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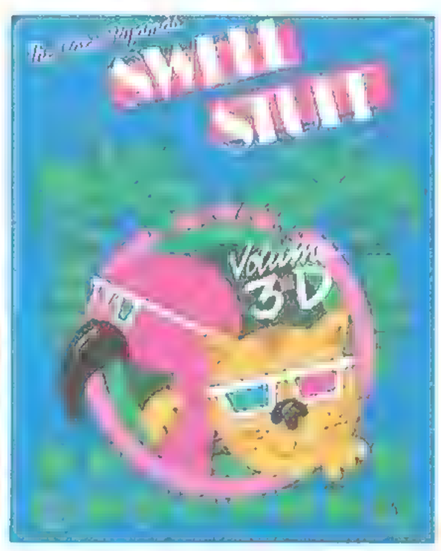

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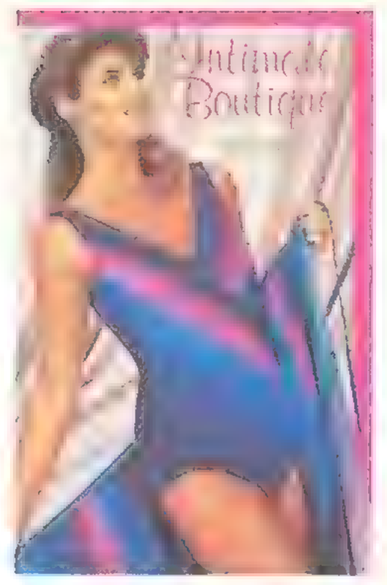

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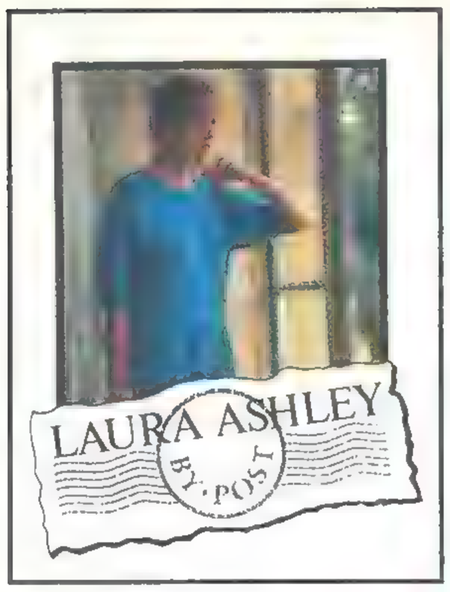

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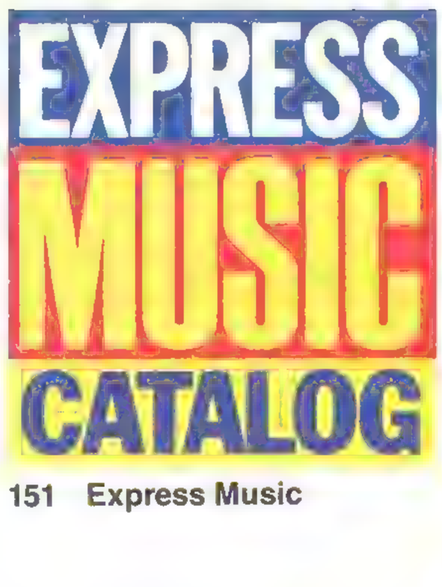

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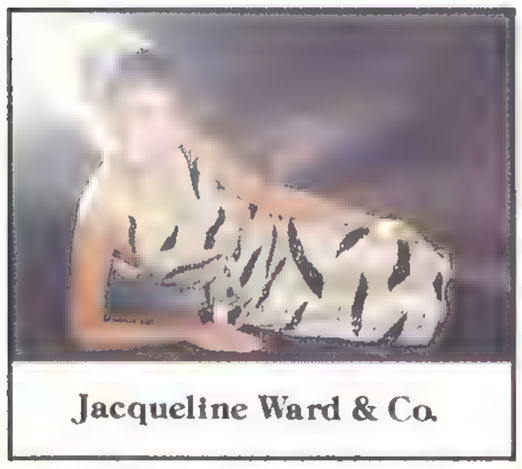

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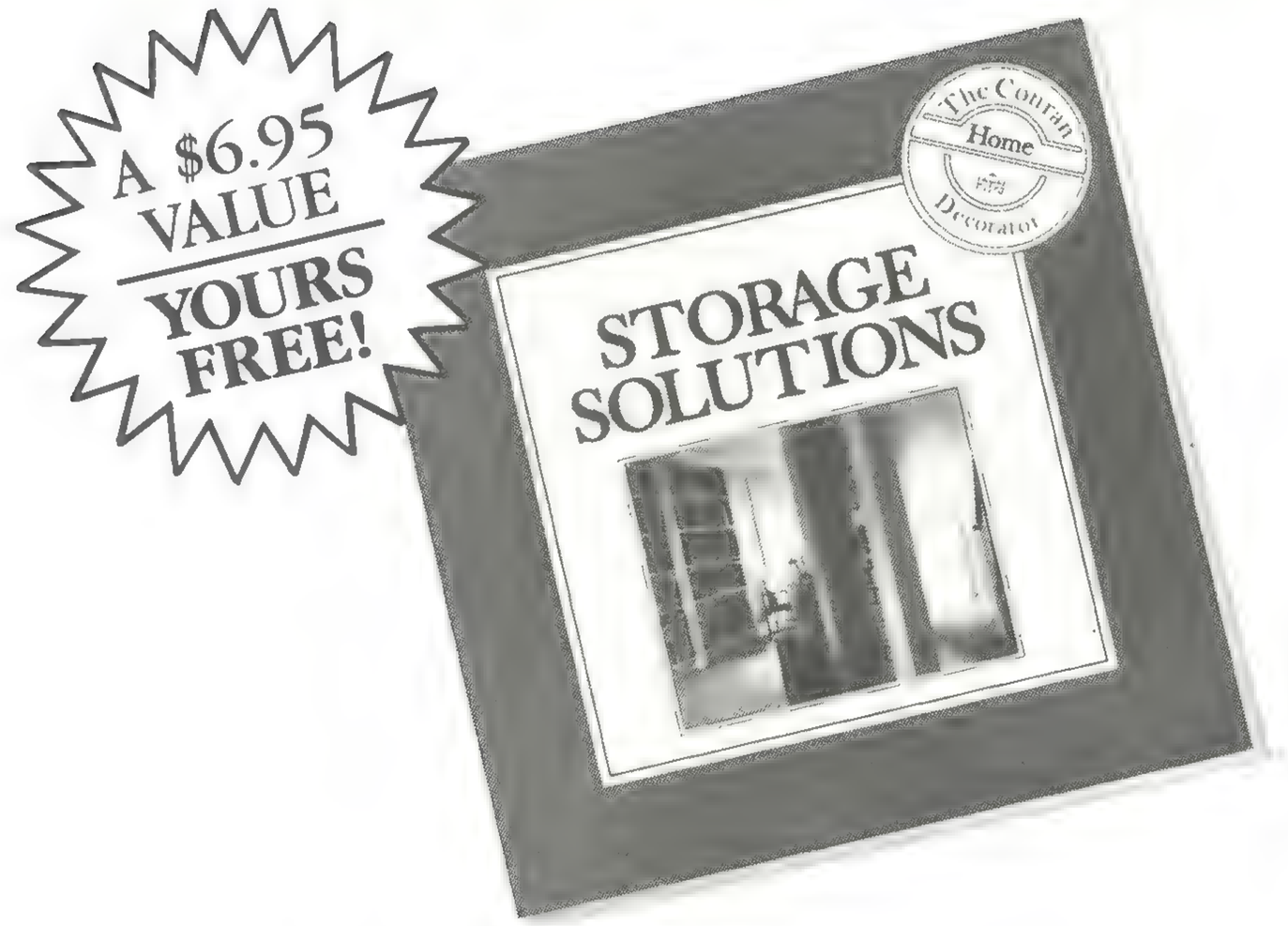

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 246) are dispensable. Her brilliance, and it was that, was in understanding that most women are familiar with the conflictive feeling of hating fat and loving food; some even turn that dissonance into a motivation for starvation. Now, she suggested, women could turn their love/hate for the crummy men in their lives into a motivation for independence.

But perhaps most telling of the trend toward psychomedical makeovers are the smarmy *Smart Women/Foolish Choices* (Signet), by Connell Cowan, Ph.D., and Melvyn Kinder, Ph.D., and Bebe Moore Campbell's pseudo-liberated *Successful Women, Angry Men*

PHILIP BURKE

(Random House). The titles of these books, with the cadence of a Brahms symphony, or of a pitching sailboat about to keel over, tell the story: backward and forward, compare and contrast, contradiction upon contradiction. You can do one thing, they sing-song in their schizophrenogenic way, or you can do another. You can be smart, or you can be lonely. You can be successful, or you can be loved. *It's all up to you.*

Actually trying to do everything that Dr. Cowan and Dr. Kinder recommend would probably drive you crazy. They suggest that a woman be honest with a man, but remember that the uncertainty stimulated by "a woman who breaks dates . . . or comes home late and is slightly vague will . . . motivate him to reembark on romantic adventures." They share their insight that men (as opposed to women?) have "a strong need to maintain their sexual self-esteem," and take the time to remind us that men, the poor dogs, "experience a great deal of stress and pressure." Oh, jump in a lake!

Men are not the only ones sending out mixed messages. Bebe Moore Campbell, in her new book *Successful Women, Angry Men,* tells women that most men can't deal with a woman's professional success. If you're involved with a guy like that, divorce him, she says; it's hopeless. But if you find a good man—and we all know from our grandmothers that he's hard to find—you may find yourself like Campbell, happily cooking meals for your mate while he reclines on the sofa. You see, Campbell explains, "What was personally fulfilling to me was the relish with which he ate the meal I'd prepared. To be honest, I enjoyed being the cause of his satisfaction every bit as much as I liked researching magazine articles and seeing my name in print."

It's no wonder that women are feeling desperate enough to buy a book with a title as off-putting, and as embarrassing, as *Men Who Hate Women & The Women Who Love Them*. Certainly the problem that Dr. Forward so admirably addresses—women involved with men who undermine, abuse, hate them—used to be something you didn't read about in public. But in the world of the self-help book, discretion is a bad habit; breezy case studies of Karen's misery or Rachel's new-found strength turn voyeurism into clinical data. What is extraordinary about Dr. Forward's book, however, is the awfulness of the men she's describing, ego-bruisers all, arm-breakers some. It was with a sigh of relief that I greeted the three short paragraphs, relegated to the last chapter, "Not Every Man Is a Misogynist." Thank God for understatement.

Sonya Friedman, who, when you get down to it, just wants all women to have gainful employment, also thinks men are pretty dreadful; but her advice, unlike Dr. Forward's straightforward "pull yourself together; get out if you have to," borders on the bizarre. In *Smart Cookies Don't Crumble* she recommends "creative revenge"—the old "don't get mad, get even." But her example, the story of Cara, made me blush. It seems Cara had worked for days preparing Thanksgiving dinner for her ingrate of a husband's family. He met her efforts by asking everyone to agree that she was a lousy cook. Here's what happened next: "Without even looking at him, Cara reached over casually for a roll and said loudly, clearly and sweetly, 'Tell you what, Jack. I'll work on my cooking and you work on your lovemaking!'" *This* is supposed to make you feel better?

Why, I want to know, are women reading this drivel? And where are the men? When I asked Stephen Rubin, vice president and editorial director of Bantam Books, if he would publish a book called *Women Who Hate Men & The Men Who Love Them,* he hesitated before saying no: "Men don't buy these kinds of books." His colleague, associate publisher for hardcover and trade books, Elizabeth Perle, explained, "Men have not been in the basic training women have. Women's liberation was the boot camp in which women learned that it was okay to buy these books.

"Besides," she continued, "there's no male spokesperson for this group, and I just don't think a book for men would work unless Bill Cosby or Phil Donahue wrote it. But you have to remember that in this society it's women who are the victims."

Exactly. As Robin Norwood writes in *Women Who Love Too Much* (Pocket), which is really an Al-Anon handbook in disguise, "When an emotionally painful event occurs, and we tell ourselves it is our fault, we are actually saying that we have control of it: if we change, the pain will stop. This dynamic is behind much of the self-blame in women who love too much."

It's time that women said no to the majority of self-help books addressed to them. It's time they said no to feeling responsible for everybody's happiness. It's time that women put blame on the men who deserve it and thank (and love) the ones who don't.

Most of us had mothers who gave us all the now-pricey advice for free, anyway. You know, "Talk about what interests him." Or, "Why should he buy the cow if he can get the milk for free?" But if there's one thing that liberation should have taught us, it's that "she asked for it" is as unsuitable a response in a relationship as it is in a rape trial. ▽

WHAT JOHNNY CAN'T READ

School board members in Graves County, Kentucky, admit that they didn't read William Faulkner's *As I Lay Dying* before they banned it. But afterward, a lot of other people did: in an apparent attempt to find out what all the fuss was about, town residents rushed local bookstores and libraries for copies of the novel; one local bookstore reported receiving twenty requests a day. (The trouble started when the mother of a high school sophomore complained that parts of the novel were obscene, and that one section described masturbation: a character says he would "lie with my shirttail up, hearing them asleep, feeling myself without touching myself, feeling the cool silence blowing upon my parts . . .")

According to the National Coalition Against Censorship, the school board later rescinded its action.

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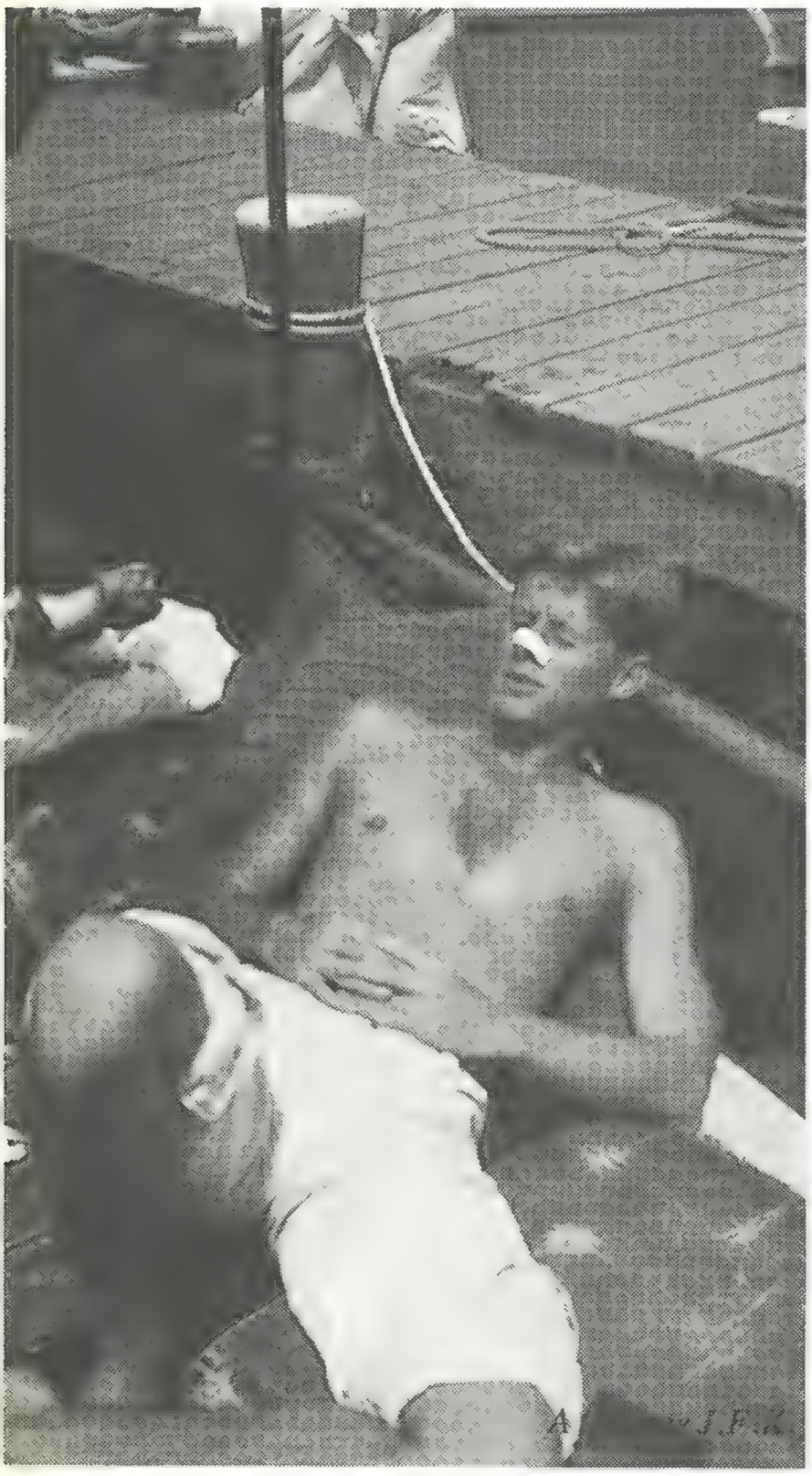

THE ONCE AND FUTURE KENNEDYS
One hundred years of attitude

By DAVID BERG

Sensationalism and a surprising number of errors flawed Peter Collier and David Horowitz's 1984 best seller, *The Kennedys*. (As a small example, the authors made the allegation that JFK smoked marijuana in the White House, citing as their sources articles in *Newsweek* and *New Times* magazines. Those stories were, in fact, basically skeptical of the marijuana item, which had run originally in the *National Enquirer*.) Now, in *The Fitzgeralds and The Kennedys* (Simon and Schuster), Doris Kearns Goodwin shows how historians can stick to the record without sacrificing their skills as writers. Demonstrating a refreshing lack of interest in the keyhole, she has written a history with the occasional power of a Thomas Wolfe novel.

KENNEDY FAMILY COLLECTION

Ms. Goodwin, the author of *Lyndon Johnson and the American Dream,* promises a tale "of great achievement followed by decline and failure—self-inflicted or at the hands of merciless fate." And she delivers the goods. Again and again—from the birth in 1863 of John Francis Fitzgerald, John Fitzgerald Kennedy's grandfather, into Boston Irish Catholic poverty to the inauguration of J.F.K.—she takes us up and down the roller coaster of a century-long dream.

John Fitzgerald, the man known as "Honey Fitz," Boston's two-term mayor and one of its most celebrated citizens for over fifty years, lived in a tenement and shared a foul-smelling water closet with twenty-four adults, thirteen children, and the customers of a saloon. His acceptance to Harvard Medical

> "The Kennedys seem genetically predisposed to take on all comers"

School (a career cut short by his father's death) and his ascendancy to the mayoralty, his jobs as newsboy and ward heeler along the way, provide a microcosm of the struggle of nineteenth-century immigrants to overtake those who had beaten them to America.

In Boston, that meant the Brahmins, and to Joseph P. Kennedy, a lifelong, unsuccessful battle for approval, fueled by his exclusion from the eating clubs of Harvard. Like Honey Fitz, Joe was ambitious and often ruthless; corruption and sexual scandals kept him from trying for his ultimate goal, the Presidency of the United States.

It was the similarity of the two men that attracted Honey Fitz's favorite daughter Rose to Joe, despite her father's opposition to the romance. An intelligent woman bound for Wellesley, Rose was exposed firsthand to the excesses of her father's ambition when he announced that she would instead attend the Academy of the Sacred Heart, a training ground for upper-class Catholic wives and mothers. The archbishop of Boston had encouraged Fitzgerald to send his daughters to parochial schools; eager to please a man who could hurt his political career, Fitzgerald submerged Rose's needs to his own, a decision so traumatic that even at ninety she expressed sadness at not having gone to Wellesley.

Rose was used to politics. She had often stood in as First Lady of Boston for her uninterested mother, Josie. Goodwin speculates that it was this very *(Continued on page 260)*

David Berg *is an attorney and writer.*

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PEOPLE ARE TALKING ABOUT BOOKS

The Kennedy Brat Pack: from left, Kathleen, Rosemary, Eunice, Joe Junior, and Jack

(Continued from page 256) exposure to politics that made Rose feel dissatisfied with her role as the wife of Joe Kennedy and the mother of his children. In 1920, when, as Goodwin says, Joe's world was "lustily expanding" and Rose was stuck in Brookline with three children under five, she left her family, returning to her father's house. After three weeks, she discovered that she no longer belonged there either. But it wasn't until 1937, when Joe was named Ambassador to the Court of St. James's, that Rose seemed to regain her vitality, once again First Lady.

It is ironic that it is Goodwin's prodigious research that exposes her greatest weakness: a reluctance to reach the harsh conclusions about the family's central figures that her own evidence makes ineluctable. Discovering that the main target of a criminal investigation into corruption during Honey Fitz's administration was Honey Fitz himself, for instance, actually comes as a shock to the reader, so reverently has his story been told.

No matter the gingerly treatment of some of its main figures, *The Fitzgeralds and The Kennedys* is certain to become *the* Kennedy family history. Doris Kearns Goodwin orders the enormous public record that makes the Kennedys legendary, and seizes from it ample evidence of their seemingly genetic predisposition to take on all comers, and to push themselves to the limits of law and life itself.

SURREALISTIC PUCK

Many of Jean Cocteau's observations are as incisive today as they were when he jotted them down in his diaries years ago; in addition, they afford us a view into the creative mind of one of the twentieth century's most charming, prolific, and influential artists. Here, from the first volume, *Past Tense* (Harcourt Brace Jovanovich), a sample:

"Picasso was right. *It takes a man a very long time to grow young*. I feel younger than when I was young. Freer, less greedy, less hurried. . . . Only intensity matters. Talent—you have it or you don't. Intensity must be our one study. It is what keeps the work from being *à la mode*, from being *démodé*."

—August 30, 1951

"The Americans . . . dream of an instantaneous tradition. A scientific tradition. The immediate museum. You astonish; they consecrate you; they kill you. . . .

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—September, 1951. Sunday

"This world's error is to live on the idea of success. Christ's failure is not the crucifixion. It is the Vatican.

"America is buying everything (in order to succeed). Buying China. And will buy the Russians. What will happen? A secret rebellion against such domination. A new resistance. A day will come when America's purchasing power will cost her dear."

—October 11, 1951

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● Thomas McMahon's novel *Loving Little Egypt* (Viking) is a bit like a Buster Keaton movie. Mourly Vold, a.k.a. Little Egypt, half-blind but with a tinkerer's ingenuity, executes high-speed, razzle-dazzle maneuvers in a fight to save an unbelieving telephone company from saboteurs who discover the vulnerability of its system. Though innocent and bumbling, he triumphs—of course—over the bad guys.

McMahon, who wrote the acclaimed *McKay's Bees* and teaches biology and applied mechanics at Harvard, has mingled real and fictional characters here, making a technique associated with E.L. Doctorow his own. (Alexander Graham Bell is Little Egypt's mentor; Thomas Edison and William Randolph Hearst are villains; Albert Einstein and Sarah Bernhardt have cameos.) McMahon is as fearless in his explanations of the laws of electricity as in his use of the conventions of romantic comedy, and until the last few pages, which fizzle like a burnt fuse, *Loving Little Egypt* shows that science can be the stuff of fiction. —E.G.

● On first glance, J.M. Coetzee's new novel *Foe* (Viking) is a literary reworking of Daniel Defoe's *Robinson Crusoe*. The reader quickly realizes, however, that Coetzee, the South African author of the award-winning *Waiting for the Barbarians* and *The Life & Times of Michael K*, is using the outline of that classic story about civilization and savagery to explore themes of his own—the meanings of trust, loss, and freedom, the eloquence of language and silence, the complexity of moral truth. The novel gathers its power subtly and unpretentiously; Coetzee's writing is pristine and stark, giving his characters' stories the resonance of myth. —A.H.

● In *Coasting* (Simon and Schuster), Jonathan Raban—author of *Arabia* and *Old Glory* (a re-creation of Huck Finn's journey down the Mississippi)—circles his home, the British Isles. Though he should have lashed himself to his mast to keep from slipping off on tangents, his insights into British culture and politics are sharp. —J.S.

● When religious frenzy sweeps through a small English town, the adolescent narrator of British author Tim Parks's award-winning *Tongues of Flame* (Grove) looks on with a voyeuristic fascination. This first novel's insights about the destructive potential of fanaticism reach far beyond the book's provincial setting. —E.G.

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FOOD IN VOGUE

Indulgences—after-theater caviar, tea and cakes, Champagne with everything.

BY BARBARA KAFKA

Lobster, served out of the shell, with wild mushrooms

Recently, the word "grazing" has appeared on food writers' pages with more and more frequency. As far as I know, four-legged animals graze, not people; but in human terms, grazers eat a succession of small portions of food rather than a single large meat-and-potatoes meal.

Since the 'sixties, when *nouvelle cuisine* chefs introduced their "tasting menus" of multiple, often microscopic, dishes, the notion of a succession of small courses has been beaten to death. In fact, those chefs were simply exaggerating the concept of the *prix fixe* menus offered by traditional French restaurants. I don't think anyone can rightly call multiple courses a trend. Throughout history, whenever people had more than enough to eat, most meals were composed of many courses. Until "Russian service"—a progression of single courses—replaced banquet-style service in the nineteenth century, there were so many dishes at a fashionable meal that small portions were essential if the diners wanted to survive the evening.

If Americans went from restaurant to restaurant the way the Spanish go from tapas bar to tapas bar, drinking and tasting, we might be said to be grazing. But we don't. It's hard enough to get a reservation at one restaurant today, let alone pay the bill.

What is really happening is that we are eating idiosyncratically; we want what we want when we want it, even if it is breakfast at dinnertime and an ice cream drink with our fancy food. We have abandoned the set meal times and foods of the past and replaced them with a more self-indulgent pattern based on the fact that we eat at restaurants more often than our parents did. We don't have to eat what our friends are eating; there is less need for compromise and consensus than at a formal home meal.

A roast is no longer the single, central main course. Instead, Americans eat pasta, as well as fish, as main courses. A salad may come at the beginning or the end of a meal, and a robust soup makes an acceptable main course.

Increasingly, as I write cookbooks, I have great trouble deciding where to place any given dish in the arrangement of chapters, except, of course, for desserts. Two newish New York City restaurants perfectly illustrate my quandary: The Casual Quilted Giraffe in the AT&T building (550 Madison Avenue, NYC 10022; 212/593-1221) and Ménage à Trois in the Hotel Lexington (134 East 48th Street, NYC 10017; 212/593-8242).

The Casual is the new offspring of Susan and Barry Wine, owners of the expensive and famous Quilted Giraffe. The Casual is less expensive, very stylish, and yet informal enough—with no tablecloths, a bar in the front, wine served bistro-style in tumblers—to indicate that the usual protocols of meal consumption have been suspended. The same dishes are available from 11:30 A.M. to 11:30 P.M. A well-selected list of Champagnes starting at $20 a bottle solves the problem of what to drink with the heterogenous foods (in case you don't want to try the house milkshake). Since you may be having the costly "Beggar's Purses," tender crepes filled with first-rate beluga caviar ($10 each), while I have eggs and my favorite "small plate" (The Casual's term for an appetizer-size portion), duck meatballs and mashed potatoes, Champagne serves as a universal solvent.

"Small plates" are the crux of the menu, and for my taste, a succession of them makes a more than adequate meal. Most of the diners I have observed, though, tend to cling to convention, each ordering a small plate, then a "large plate" (a full entree portion)—even though the kitchen is willing to split large plates among people who want to share.

More important than all of the above is the excellence of the food. Polenta with fried eggs is yummy, as is the chilled, charred lamb. Grilled tuna and the "phyllo crumple," a crisp wreath of pastry stuffed with shrimp and vegetables, make spiffy main courses. Someone at the table should order a large plate if only to see the special dishes, which echo the design element that made the AT&T building so famous, its Chippendale split pediment. The plates can be bought as gifts for the truly deserving.

Ménage à Trois is a branch, if anything so special can be called a branch, of an enormously popular London restaurant. While not open continuously from morning to late-night like The Casual Quilted Giraffe, Ménage opens at noon, closes at 2:45, opens again at 5:30, and goes on well past final curtain to 11:30 P.M. The menu is book length, and there are specials as well, so allow yourself plenty of reading time.

Although every dish at Ménage is listed as a first course, two, at most, are plenty for me—and I am not a timid eater. At a recent dinner, where a group of us ordered many dishes in the interest of tasting and in the spirit of the menu—or so we believed—the waitress was astonished by our profligacy, and, in *(Continued on page 277)*

Creamy scrambled eggs dressed with caviar and smoked salmon

Top photo, BRIAN HAGIWARA; bottom, JOSHUA GREENE

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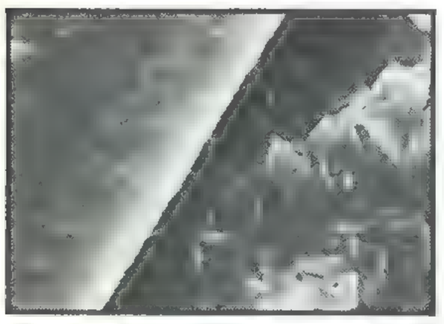

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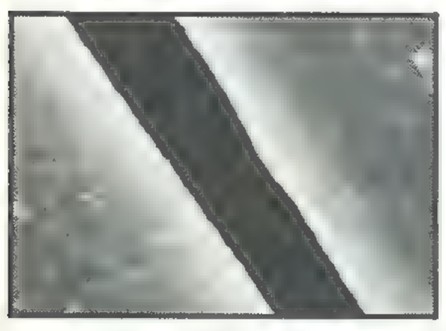

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Christian de Castelnau

FOOD IN VOGUE

(Continued from page 272)

fact, there was too much food.

As a person who never has breakfast at the normal hour, I am delighted to eat creamy scrambled eggs with smoked salmon, sour cream, and caviar late at night. There are terrific salads lavished with an extravagance of toppings like *foie gras* or saddle of rabbit and garlic confit. There are substantial hot dishes and a nice group of vegetarian and vegan (no milk, meat, fish, or eggs) dishes to please one and all. Allow enough time for the meal; this is an ambitious and complex menu.

Today it seems that chocolate, not music, is the food of love. Certainly, the candy stores of America, which sell an overwhelming part of their year's production as Valentine's gifts, would be sad to see this association sundered. I agree—eating bonbons is much better than being beaten with strips of sacrificial goatskin by naked young men, which might have been my fate had I attended some ancient Lupercalia, the Roman fertility feast and ancestor of our more saintly, romantic mid-February celebration.

Paper or sugar hearts have replaced animal offerings and genteel delicacy has become the mode of the day, a day that had dawned by Chaucerian times. "The number of letters sent on Valentine's Day makes several additional sorters necessary at the Post Office in London," an Englishman commented in 1822; and Valentine's Day reached its zenith in Edwardian times. The tea party was going strong then, too, so festivities were rolled into Valentine teas, all pink, beribboned, and sweet.

Today's teatime nostalgia might encourage us to look at a few books and host a Valentine tea of our own. *The Afternoon Tea Book* (Atheneum) by Michael Smith, gives a charming and personal history of Britain's tea drinking, at home and on the Raj. There is a good introduction to different kinds of tea leaves and the appurtenances of tea rituals of all sorts, from nursery tea to high tea to *thé dansant*. The book is completed by a plentiful recipe section for everything from those wonderful thin sandwiches to a wedding cake.

Helen Simpson has written a book about just one kind of tea—*The London Ritz Book of Afternoon Tea* (Arbor House)—but, oh, what a tea it is. London's Ritz set an unequaled standard from the time I first succumbed to its endless procession of trays loaded with sweets and sandwiches and gave a whole new meaning to the idea of "tea lunch," or pre-theater dinner. Simpson's book is small, slim, and would make a wonderful Valentine. If you are buying it for yourself, try the recipes.

To make chocolate goodies for St. Valentine's tea, I suggest an American source, *Faye Levy's Chocolate Sensations* (HP Books). Here is an author who truly believes that more is more, and makes us believe, too, with recipes that pile chocolate on chocolate. Levy is a very good culinary writer; her book has clear instructions and illustrations so that we can all really turn out these decadent marvels.

VOGUE, February, 1987

Pound Cake with Hazelnuts

from *Michael Smith's Afternoon Tea Book*
(serves eight)

1 cup (2 sticks) sweet butter, softened
⅔ cup brown sugar
1 teaspoon vanilla extract
½ teaspoon mace
3 large eggs, separated
1½ cups all-purpose flour
1½ teaspoons baking soda
¼ teaspoon salt
1 cup light cream
2 tablespoons granulated sugar
1 cup lightly toasted hazelnuts, skins removed, crushed

Butter a 9-inch cake pan [pan should be 2-3" deep] and line the bottom with wax paper. Preheat the oven to 350°F.

Cream together the butter, brown sugar, vanilla extract, and mace until light and fluffy. Beat in the egg yolks. Sift together onto wax paper the flour, baking soda, and salt. Mix this into the creamed mixture alternately with the light cream. Beat together the egg whites and granulated sugar until the mixture forms soft peaks. Stir ⅓ of the beaten whites into the batter. Mix in the crushed hazelnuts, then fold in the remaining egg whites.

Pour into the prepared cake pan. Bake for 40 to 45 minutes, or until the cake is firm to the touch and shrinks from the sides of the pan. Let cool briefly in the pan before turning out onto a wire rack. ▽

LIVING

A style of one's own: a new home furnishings collection inspired by the work of the Bloomsbury group. BY BARBARA PLUMB

"Bloomsbury" is Laura Ashley's fanciful new home furnishings collection based on the designs that painters Vanessa Bell (sister of Virginia Woolf) and Duncan Grant created during the nineteen-thirties at their Sussex, England, home, Charleston.

Inspired by the wild expressiveness of the Post-Impressionists, Bell, Grant, and artist/critic Roger Fry sought through the Omega Workshops—an offshoot of the Bloomsbury group—to revitalize British design with their own free-spirited decorative painting. Moving to Charleston in 1916, Bell and Grant used the house as a design lab, and over the next thirty years covered its walls, doors, fireplaces, and even a bathtub with joyously colored patterns and decorations. (After an extensive restoration—Laura Ashley reproduced and replaced the original fabrics and wall coverings—Charleston was opened to the public last summer.)

The new "Bloomsbury" collection revives these motifs not only in fabrics and wallpapers, but also in a collection of hand-painted ceramics designed in the Charleston tradition by Vanessa's son, writer Quentin Bell, an acclaimed potter for four decades.

Breaking from the traditional patterns that have become a trademark, Laura Ashley draws on London's bohemian past with the "Bloomsbury" collection. Above: An Edwardian artist's studio decorated in "Queen Mary" and "Wave" prints from this group. Top left: A chair upholstered in "Charleston Grapes." Center left: Hand-painted lamp base by Vanessa Bell's son Quentin. Below left: Ready-made cushion in the "Bloomsbury" print. Below center: A hand-painted bowl, fruit plate, and vase, all designed for Laura Ashley by Quentin Bell. Below right: A hand-tufted rug based on one created by Duncan Grant and Vanessa Bell for her sister, Virginia Woolf. Available through Laura Ashley shops and mail order.

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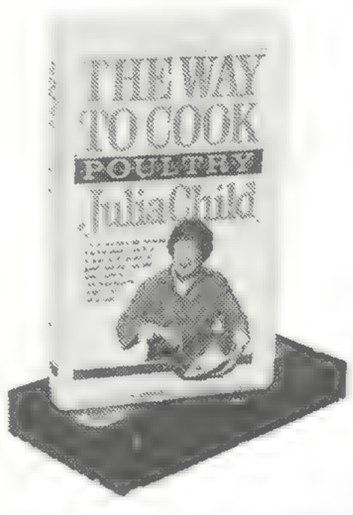

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CURRENTS

High-text gadgetry

BY BARBARA PLUMB

A successful gadget must triumph on two fronts—practicality and novelty. So varied and rich is the current crop that a guide to the best, categorized by room, has been created. *Gadgets!* (Pharos Books), by Martin Schwartz, teases the imagination with 238 extraordinary adult toys: a singing telephone, a talking scale, an ultrasonic scarecrow, a seventeen-in-one golf club, a wallet that sounds an alarm for a missing credit card. One of the most intriguing devices, the Home Video Printer, *right*, by Mitsubishi, captures on paper the image from a television screen. $390, order through Scientific Vision Systems, (800) 443-9111.

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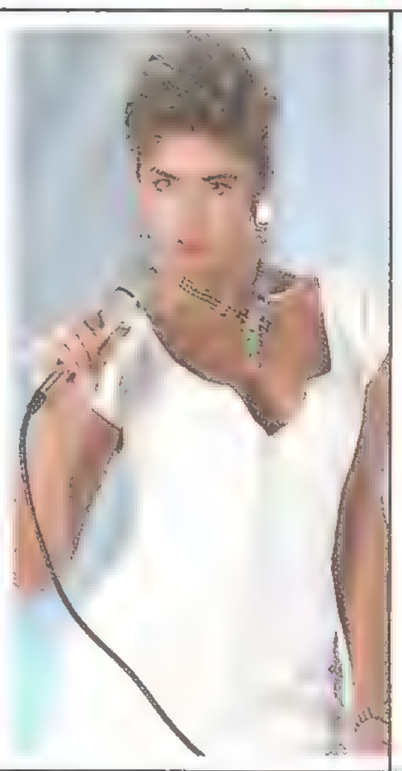

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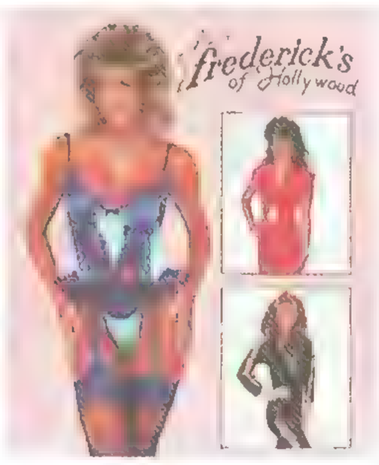

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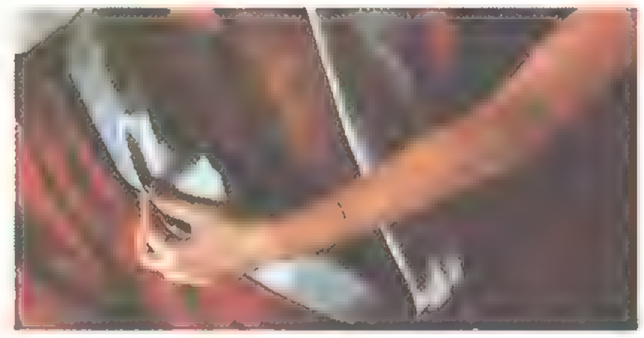

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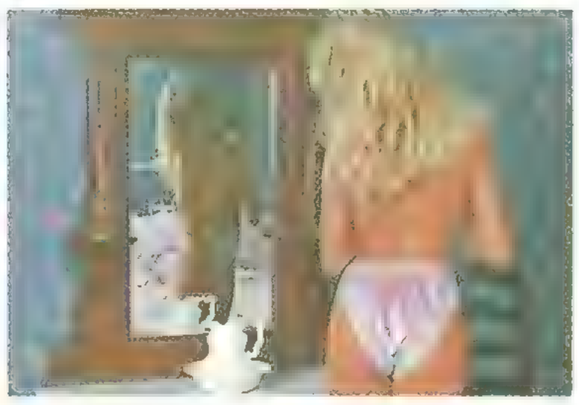

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THE BEST OF WINES

The last word on the 1982 Bordeaux: the stuff of legend—or fatally flawed? BY MARTIN GERSH

Ever since the wines were put into barrels, the highly publicized 1982 red Bordeaux vintage has almost universally been called great. Though I purchased most of the 1982s discussed below more than eighteen months ago, I resisted the temptation to assess the vintage until now, wanting to give the wines some extra time to settle down and evolve further. More than four years after the vintage, here, at last, are my findings:

The astronomically expensive 1982s are characterized by gorgeous, densely concentrated fruitiness, persistent yet relatively soft tannins, and low acidity—their tragic flaw, as I shall explain. The wines are extraordinarily glamorous. So perfectly integrated are their fruit and tannin components that after varying amounts of aeration they become unbelievably delicious, harmonious, and benign—in truth, disappointingly unprovocative. Even in their extreme youth, the 1982s are uniquely accessible, and I believe that this will remain their trademark throughout their life span.

The 1982 Bordeaux vintage is a very good one, but by no stretch of the imagination does it merit the designation great. Aeration reveals the wines' fatal lack of acidity. All other complex young Bordeaux enter an awkward stage after being uncorked, in which their fruit component is buried for some hours beneath aggressive acidity and tannins, only to emerge triumphantly later on. In contrast, the 1982s are drinkable and softly gracious from the first moment of a significantly shorter than normal aeration period—a sure sign of inadequate structure and staying power.

In terms of longevity alone, the 1982 vintage resembles those of 1971 and 1975, two other very good years. Looking at some fine Bordeaux vintages from the past quarter-century—1962, 1964, 1979, 1981, even the grossly underrated 1967—I find that the two dozen best reds from those years have an ability to live at peak condition for three to five years longer than comparable wines from 1982. Turning to the superlative vintages—1961, 1966, 1970, and 1978—I am convinced that the 1982 Bordeaux will fall short of the potential life span of those classic wines by eight to twelve years.

I strongly believe that the capacity of most of its finest wines to age gracefully for twenty to thirty years is the decisive factor determining the greatness of any red Bordeaux vintage. Of the forty-one 1982s I surveyed, only Châteaux Latour, Montrose, and Pétrus are likely still to be at their summit in A.D. 2002, with a half-dozen others just missing the mark by one or two years.

Perhaps not tomorrow, but a few years down the road, the grave aging limitations of many of the premier wines from 1982 will be apparent to anyone who tastes them. Today, should you uncork a Cos d'Estournel, Giscours, Gruaud-Larose, L'Evangile, Pape-Clément, Petit Village, Pichon-Longueville-Lalande, or Talbot, leaving it open for about two hours before you drink it, the wine will be absolutely beautiful. Three or four years from now, however, these 1982s will have reached their peak, and a considerable number of others will arrive at the same point in six to eight years.

Both the passionate devotees of the 1982 Bordeaux and others who, like me, have a somewhat more reserved view of them can fully agree on one important point—the wines are utterly captivating to drink, which is indeed fortunate when you consider their costliness.

1982 RED BORDEAUX

● Best drinking: for the next 5½ to 6 years. Aeration: 1¾-2¼ hours.

Château Cos d'Estournel, *$50;* **Château Giscours,** *$30;* **Château Gruaud-Larose,** *$35;* **Château L'Evangile,** *$60;* **Château Pape-Clément,** *$25;* **Château Petit Village,** *$25;* **Château Pichon-Longueville-Lalande,** *$60;* **Château Talbot,** *$30.*

● Best drinking: for the next 9 to 10 years. Aeration: 4-4¼ hours.

Château La Conseillante, *$50;* **Château Langoa-Barton,** *$20;* **Château Lascombes,** *$35;* **Domaine de Chevalier,** *$45;* **Château Duhart-Milon-Rothschild,** *$25;* **Château Prieuré-Lichine,** *$25.*

● Best drinking: for the next 9½ to 10½ years. Aeration: 4¼-4½ hours.

Château La Gaffelière, *$30.*

Vieux Château Certan *A highly civilized, impeccably structured Pomerol, ornamented with restrained and attractive prune-plum fruitiness. $35.*

Château Canon *Adorned with a delicious, slightly smoky blackberry-like fruit element, Canon is an impressive, deeply satisfying Saint Emilion. $55.*

● Best drinking: for the next 10 to 11 years. Aeration: 4½-4¾ hours.

Château Léoville-Barton *Tightly knit, rather somber, displaying a subtle cassis-like taste constituent—a fine Saint-Julien. $35.*

Château Pavie *Graced by a beautiful plum-like fruit presence and a second taste that goes on and on, this Saint-Emilion is glorious. $35.*

Château Brane-Cantenac *A jewel from Margaux—impressive in scale, curiously Burgundian in manner, with a scintillating flavor that combines peach- and plum-like elements. $30.*

● Best drinking: for the next 10½ to 11½ years. Aeration: 4¾-5 hours.

Château Lynch-Bages *Exhibiting relatively understated yet ravishing boysenberry-like fruitiness—a lovely Pauillac of exceptional merit. $35.*

Château Pichon-Longueville *Again from Pauillac, and highly superior—imposing in scale, multifaceted, revealing a concentrated, smoky black cherry-like taste component. $25.*

● Best drinking: for the next 11 to 12 years. Aeration: 5-5¼ hours.

Château Beychevelle *A majestic Saint-Julien with a piquant purple-plum flavor aspect and notable finesse. $35.*

Château Margaux *Velvety in texture, showing a seductive prune-plum fruit constituent, this is a true aristocrat. $100.*

Château Haut-Brion *Superb—an elegant, charming, vivacious Graves of adequate size, with a memorable, long-lingering second taste. $90.*

● Best drinking: for the next 11½ to 12½ years. Aeration: 5¼-5½ hours.

Château Kirwan *Bursting with fruit—an outstanding, well-structured Margaux of truly formidable dimensions. $20.*

● Best drinking: for the next 12 to 13 years. Aeration: 5½-5¾ hours.

Château Léoville-Poyferré *From Saint-Julien, powerful, complex, very handsome indeed—marked by delightfully tart red currant-like fruitiness. $30.*

Château Calon-Ségur *Full bodied, lively, cohesive, opulently fruity—most appealing. $25.*

Château Ducru-Beaucaillou *Boasting an astonishing, spicy framboise-like fruit constituent, this is a dramatic Saint-Julien of great excellence. $65.*

● Best drinking: for the next 12½ to 13½ years. Aeration: 5¾-6 hours.

Château Figeac *Its lovely flavor combining plum- and berry-like components, Figeac is a splendid Saint-Emilion of moderate-to-large size. $45.*

Château Léoville-Las-Cases *A big, compelling, very classy Saint-* *(Continued on page 286)*

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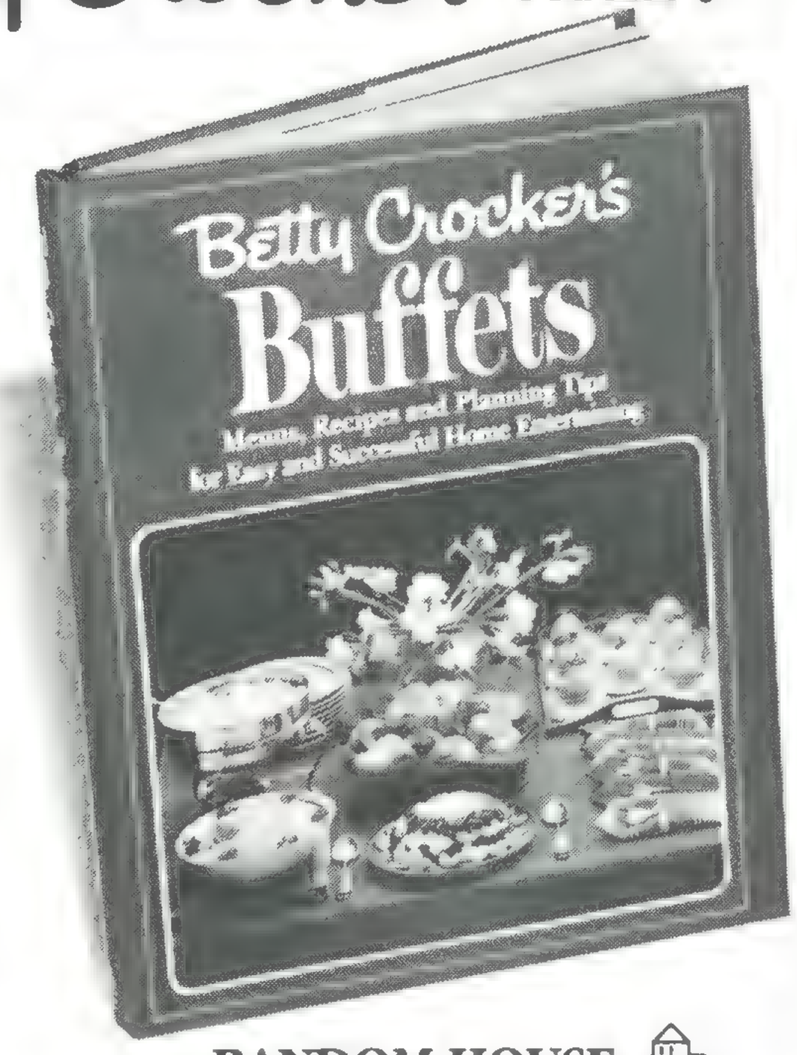

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(Continued from page 284)

Julien with delightfully astringent, barely sweet cassis-like fruitiness. $65.

● Best drinking: for the next 13 to 14 years. Aeration: 6-6¼ hours.

Château Lafite-Rothschild *High styled yet discreet, exhibiting a fine, spicy red currant-tinged flavor aspect—a profoundly beautiful Pauillac. $125.*

Château La Tour-Haut-Brion *Of commendable scale, showing its habitual alluring first taste reminiscent of apricots and plums—a perfectly crafted gem from Graves. $40.*

Château Mouton-Rothschild *Romantic, high-spirited, with scrumptious fruitiness suggestive of blackberries and cherries, Mouton 1982 is a huge, spectacular, hedonistic wine. $125.*

● Best drinking: for the next 14 to 15 years. Aeration: 6½-6¾ hours.

Château Latour à Pomerol *Extravagantly fruity, this is a mysterious and remarkable Pomerol—one of the classiest 1982s. $45.*

● Best drinking: for the next 14½ to 15½ years. Aeration: 6¾-7 hours.

Château Palmer *Displaying exceptional finesse, notable size, and an enchanting first taste accentuated by the richest conceivable plum-like nuances—from Margaux, and quite wonderful! $65.*

Château La Mission-Haut-Brion *This is a superlative Graves of important scale—with pinpoint concentration and a fascinating, long-sustained, rather tangy cassis-like flavor element. $60.*

Château Cheval Blanc *Featuring a gorgeous fruit component that combines framboise and fraise des bois, Cheval Blanc is a dynamic, mammoth, very great Saint-Emilion. $95.*

● Best drinking: for next 15 to 16 years. Aeration: 7-7¼ hours.

Château Pétrus *Revealing its customary magical, slightly sweet fruitiness redolent of peaches and plums, the 1982 Pétrus is a rare—and, alas, extremely costly—treasure from Pomerol. $225.*

Château Latour *Uncharacteristically benign, ornamented by a delectably toasty, faintly sweet cassis- and plum-like taste element—a Pauillac of heroic size and supreme excellence. $100.*

● Best drinking: for the next 16 to 17 years. Aeration: 7½-7¾ hours.

Château Montrose *Monumental, cohesive, splendidly fruity and smoky, probably destined to be the longest-lived of all the 1982s, this Saint-Estèphe is a magnificent wine—and, comparatively, a bargain! $30.* ▽

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ENTERTAINING

The dinner party as theater—feasts for the spirit and the senses

BY WILLIAM AND CHESBROUGH RAYNER

Nadine Kalachnikoff in her NYC loft filled with her collection of dog portraits

Nadine Kalachnikoff has created perhaps the only truly international catering service in existence: one day she may be working in London, the next, Gstaad, then on to Morocco, and then back to New York for the weekend. The reason for this globe-spanning popularity is the aura of fantasy and whimsy that surrounds everything Nadine serves—her luxurious presentations make use of flowers, visual puns, and intriguing combinations of colors and textures—so that each meal has its own sensual drama.

Her catering business started in Washington, DC, in 1980, when she volunteered to help a friend organize and host a party for fashion designer Donald Brooks. Until then, Nadine had only given small, private dinners. "I was totally panicky when I heard that George Bush, Henry Kissinger, Jacob Javits, and half the Washington power structure were coming, for I was very shy at the time, and the thought of organizing a dinner for so many stars terrified me," she said.

That party put Nadine on the map, and it also seems to have played a part in curing her shyness; today, she is nothing if not outgoing. She recalls that Evangeline Bruce, widow of the former U.S. ambassador to the Court of St. James's, David K. Bruce, came to the dinner and took home the dessert, a whimsically presented chocolate mousse. The mousse was served in a miniature terra cotta flower pot, with crumbled chocolate on top and a freshly cut daisy sprouting out of it. "It looked like a potted plant, with the mousse for the earth and the chocolate for gravel," Nadine said. Mrs. Bruce telephoned a few days later and asked Nadine to cater a lunch. "And that was the beginning of my career."

Nadine's surprising, beguiling presentations are a hallmark of her style. She almost always serves food with flowers—often edible ones, such as violets—and arranges each meal to seduce the eye. "Food should appeal to as many senses as possible: sight, smell, taste—even touch," she said. For example, to serve caviar, Nadine once soldered a silver bowl to the center of a frying pan, filled the pan with small steel ball bearings, then froze the assemblage; later, she filled the silver bowl with caviar to be kept chilled by the silvery ball bearings instead of by ice. Another time, Nadine set quail eggs in little birds' nests made of whole-wheat pasta, which she laid on green moss trimmed with ivy and flowers.

The nuances of refinement were instilled in Nadine by her family, who always lived rather grandly. Nadine was born in Paris, schooled in New York City, and spent her summers abroad. Her intimacy with high living shows up in her voluptuous formal menus, such as the dinner she recently served to a party of eight. The appetizer was small blini with red salmon caviar and sour cream, plus a spoonful of beluga. The fish course—individual sole mousses, each wrapped in a deep-green braised lettuce leaf, served on a bed of spinach-watercress sauce. The meat course—*magret* (boneless breast) of duck with wild rice, Jerusalem artichoke, *haricots verts,* and yellow cherry tomatoes, followed by a salad of arugula and Bibb lettuce. And for dessert, a *tarte tatin* topped with berries, *crème fraîche*, mint leaves, and violets, plus a visual pun: sorbets sculpted into the fruits from which they were made—pear sorbet in the shape of a pear, strawberry and raspberry sorbets in the shapes of the berries—accompanied by the fresh berries themselves.

Not all of Nadine's menus are quite so elaborate. Each fall, she is called on to plan menus for bird-shooting parties in Portugal, Morocco, and Spain. For these parties, she serves food that she purchases locally—another characteristic of her firm from the very beginning. In Portugal, for instance, she will shop in a nearby village for sea bass. She cocoons each fish in sea salt and bakes it for twenty minutes at 350 degrees, until the salt becomes hard as a rock and the dish looks like a George Segal sculpture. When the salt is removed, the fish emerges whole and marvelously succulent.

The most challenging of all the shooting parties Nadine has catered took place in southern Morocco, at a small hotel called the Gazelle d'Or. Shopping in the nearby villages became difficult because women were not allowed in the area of the souk where lambs were butchered. Nadine solved that problem as she solves most—that is, in a most direct and practical manner: She dressed up as a boy and went shopping.

Left: steamed asparagus and a silver pail of dill sauce; center: dinner splendor—blini with caviar, magret of duck, sculpted sorbets—served on china made for Catherine the Great and Napoleon; right: smoked salmon, cut in tiny squares, furbelowed with white tulips

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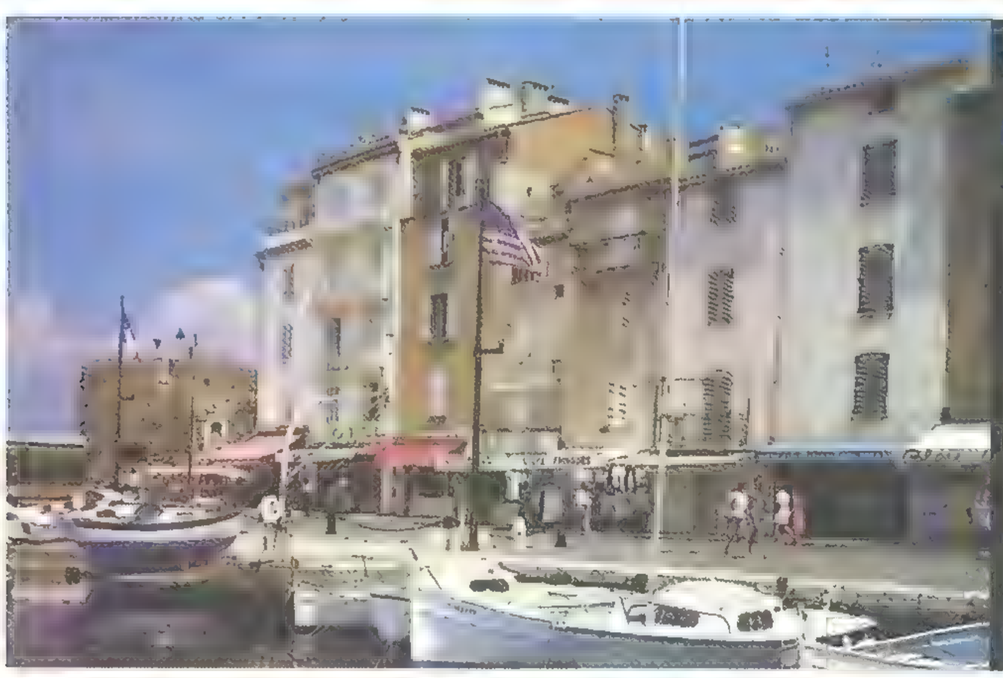
Over two hundred treasures from the golden age of Turkey's Ottoman Empire are now on view at The National Gallery of Art in Washington, DC. Among the glories of *The Age of Sultan Süleyman the Magnificent* show are gold and jade vessels, extraordinary carpets, glittering caftans, and jeweled court objects. The exhibition runs to May 17, then hits The Art Institute of Chicago before winding up at NYC's Metropolitan Museum of Art. (*Right*: Sixteenth-century Koran box)



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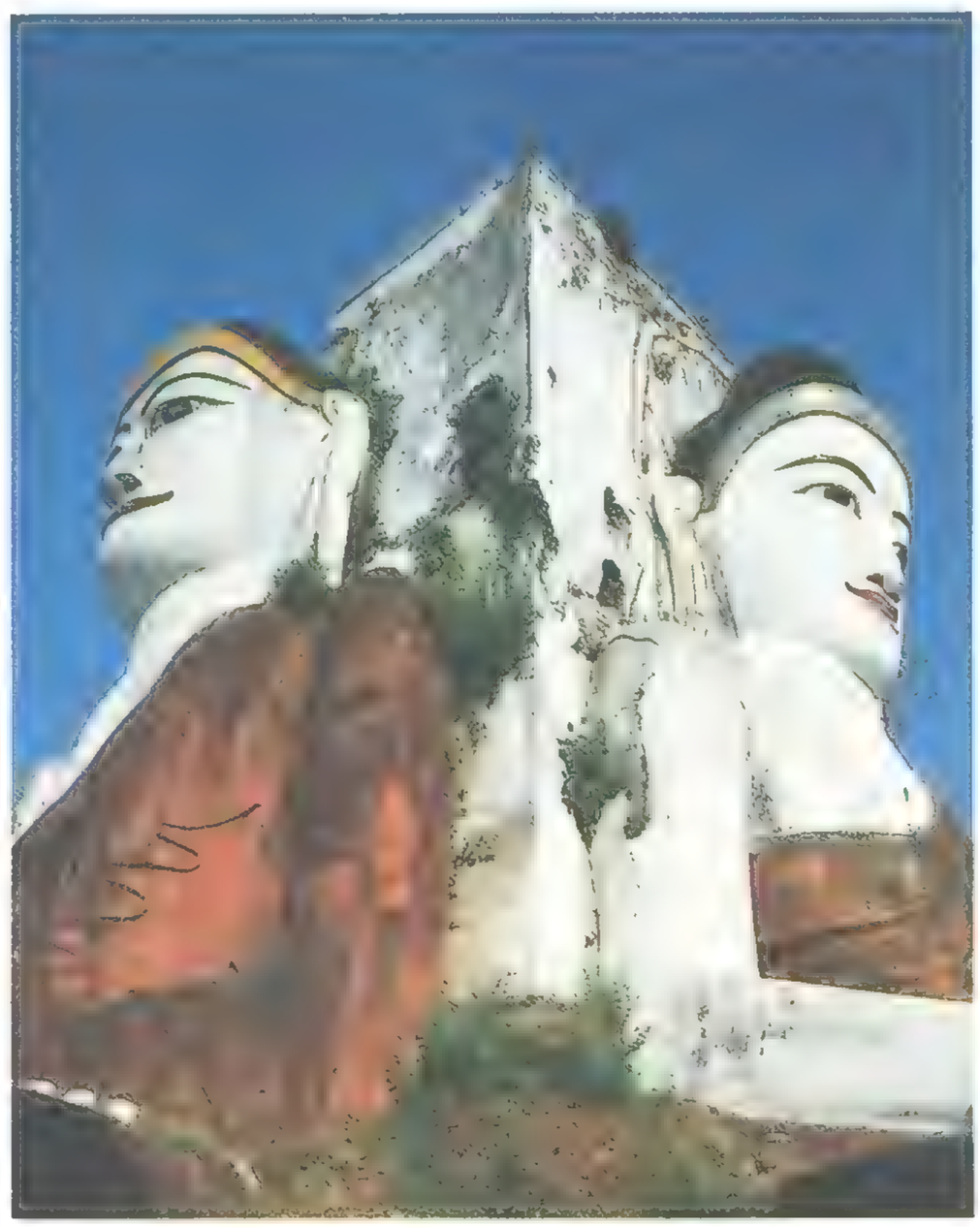
TRAVEL

BURMA: A GOLDEN LAND

The wonders, the splendors of a week in the Orient's most exotic country

BY ALAN BUCHSBAUM



In Burma: two of the four back-to-back, hundred-foot-tall Buddhas at Kyaikpun Pagoda, built in 1476

In Kalaw, a hill station in northern Burma, I met a man—his mother was Burmese and his father Indian—playing quite a good game of tennis. The court was one left by the British and adjoined the only inn in town. My Burmese acquaintance spoke English exceedingly well, and over a few beers (whiskey is prohibitively expensive), he told me of life and of his life in Socialist Burma. He spoke about the government action compelling all citizens to turn in their one-hundred Kyat notes to the banks. The government promised to refund an equivalent amount of money in different denominations, but, as it turned out, anyone who brought in more than five-thousand Kyats without sufficient proof of the source was subject to a hefty "income tax." According to my friend, some Burmese lost a great deal of their stash in a single day. He seemed more amused by this action than angered. In fact, he spoke of his country with great love; and despite Burma's problems and difficulties, he seemed contented and without the slightest desire to go anywhere else. I was happy to be there as well, even though I had only one week—the length of a tourist visa—to see everything.

I went to Burma because it has two candidates for the architectural wonders of the world contest: the Shwedagon Pagoda and the ancient city of Pagan. The Shwedagon Pagoda is built atop one of the few hills in Rangoon. Like all Burmese pagodas, Shwedagon has about one thousand steps that you must climb barefoot (socks count, you have to take them off) to reach. Shwedagon also has an elevator—but if you avoid the steps, you also miss the merchants who sell Burmese handicrafts, fake jewels, flowers, incense, and other offerings to be made to Buddha.

You enter the temple complex through a covered archway, and the second you arrive you know how Dorothy felt entering the Emerald City. This is no minimalist experience. A big golden *stupa* (spire) commands the central space. It is surrounded by smaller temples in all shapes and materials, each with a multi-tiered roof. The patterned marble promenade surrounding the inner temples extends about fifty feet to where another layer of temples—equally platformed, glittered, and roofed—encloses the *(Continued on page 294)*

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BURMA

(Continued from page 292)

complex. Every geometric shape except the dome abounds. The eave decorations exceed one's wildest fantasies of gingerbread. There is gold galore, Buddhas with jewels, monks in bright red, nuns in pale pink and deep orange, and hundreds of Burmese pilgrims. There's incense and jasmine and marigolds and chanting and chattering. It's difficult, as a visitor, to know what all this really means to the Burmese, but you get the feeling that their Buddhism is as much an amusement as it is a comfort. Everyone seems kind of happy.

I think that when the British left Rangoon, everyone connected with the building trades left, too. Indeed, if Benjamin Moore could open a paint store here, he could clean up. Despite the current run-down condition of their capital, however, the Burmese themselves are quite beautiful—and very well dressed. It doesn't cost much to dress well in Burma: all you need is a *longyi*—a round piece of fabric about one meter in diameter. Men wrap it about their waists and knot it in the middle; women tuck it in at the side. Tops are bright cotton shirts and blouses.

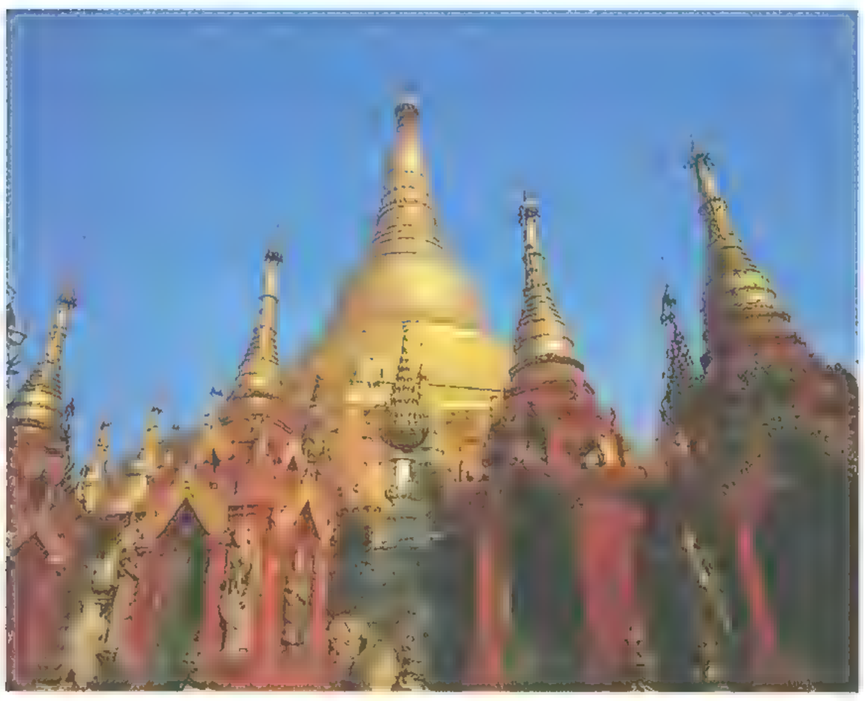
Bordered by the Irrawaddy River, the Strand is Rangoon's southernmost street, and it is here that the British left their most impressive buildings. One of them is the Strand Hotel, definitely *the* place to stay in the city. It's painted in pastel greens and peaches. The ceilings are quite high and the bathtubs very long. The English tradition of service has been handed down to the present generation. December is a popular month for getting married, and every afternoon during my stay a wedding took place in the grand ballroom. About 350 people usually attended, all dressed in flashy silk-and-brocade *longyi*. Dinner would be served, and afterwards a rock 'n roll band blasted everyone in the hotel.

Rangoon has three main markets: the Indian, the Chinese, and the largest one, the Bogyoke, formerly called the Scott Market. The Bogyoke is where you go if you want to buy antiques and gems. Burma advises that you only buy jewels in the government stores, for those are the only ones tourists are allowed to take with them. Unfortunately, the jewelry in the government stores is not very attractive; and you have to buy it at the official rate of exchange, which is less than half the unofficial. The unofficial rate is easy to obtain on the street—but to do so is dangerous. If caught, you might spend more than seven days in Rangoon—and not at the Strand Hotel.

There are authentic antiques in Burma, but it is unlikely that you will run into any, and taking them out of the country is illegal. What are available to the one-week adventurer are knock-off antiques of surprisingly good quality—plus tapestries of gold and silver beads, puppets, and lacquerware.

Beyond Rangoon, the first stop on the Burmese tourist circuit is usually Taunggyi. Here, the great attraction is the Inle Lake—very blue, very clear—with floating markets where fishermen row boats with their legs. Next is Kalaw, where a thousand steps lead to the Pindaya Caves, which in turn contain thousands of images of Buddha. Imagine a scene from *Raiders of the Lost Ark* and you'll know what it's like inside. Then it's on to Mandalay—a tree-filled city much more pleasant than Rangoon. Mandalay's Zegyo Market—even larger than the market in Rangoon—is a place where you could spend a day, even if you're not a shop-'til-you-drop type.

After Mandalay comes Pagan. . . the real reason for going to Burma. Pagan was built between the ninth and thirteenth centuries, and supposedly there were once as many as five hundred thousand pagodas here. Today the count is somewhere between two and five thousand, *(Continued on page 296)*



The ultimate pagoda, left: Rangoon's spectacular many-templed, gold-lavished Shwedagon shrine

Temples, temples everywhere, right, at Pagan—a lush green plain studded with thousands of ancient pagodas

Left: FOUR BY FIVE; right: BRUNO BARBEY/MAGNUM

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BURMA

(Continued from page 294)

depending on which guidebook you read. A good way to see Pagan is to hire a horse cart and driver to take you around to whatever temple strikes your fancy. Many are pyramidal in shape, having north, south, east, and west entrances. Four large Buddhas, one at each entrance, stand serenely staring into space. No two Buddhas are alike, even in the same temple. It is said that if you find the right vantage point, Buddha will smile at you, and if you get too close, he will frown.

Of the temples at Pagan, Ananda, a great white structure with thirty-foot-tall gold Buddhas, is the most architecturally sophisticated. Four gabled porticos lead to an inner courtyard that surrounds a mitre-like pyramid adapted from the temples of India. What I found most beautiful about Pagan, however, were not the individual temples, but the sight of all of them together on this enormous stretch of flat land. Pagan is also a delight to visit because it is easy to escape other sightseers and to be the only visitor at some of the less well-known but equally impressive sights. One morning, for example, I climbed to the top of the Shwesandaw Pagoda, barefoot as required, to watch the sunrise. I sat there, pebbles between my toes, waiting for the glowing orange ball to appear. The sky was so full of clouds that when the sun rose, only a strip of orange neon shone at the horizon. The sun never really came out that morning, but gradually the plain, with its thousands of temples, began to catch the early horizontal light. . . and I was very happy to be in Burma.

BOUND FOR BURMA

Burma is both Socialist and Buddhist, a great green land with exotic golden pagodas, a friendly, spiritual people, and a maze of bureaucratic rules and regulations for tourists. While independent travel is possible, the uncertainties of plane schedules and hotel reservations make a group tour a better idea.

Thai International Airways' Royal Orchid Holidays have five-, six-, and eight-day trips to Burma, with visits to the pagodas and temples of Rangoon, Mandalay, Heho, and Pagan. There are no set departure dates and no need for a "group"—even a single traveler can be assured of bookings, plus an English-speaking guide. Cost: $700 per person for the eight-day tour—includes guide, meals, flights within Burma. Call Thai International in Seattle at 206/467-8437; otherwise 800/854-0404.

Abercrombie & Kent's nineteen- and twenty-three-day Thailand/Burma tours feature eight days in Burma in the cities mentioned above; the Thai time includes a stay at Bangkok's famed Oriental hotel, and visits to the ancient cities of Thailand's central plains. Departures are each month except for May, June, July, and August. Cost: from $4805, including all meals, transportation, and air fare to and from Seattle. Contact: Abercrombie & Kent in Chicago at 312/954-2944; otherwise 800/323-7308.—C.P.

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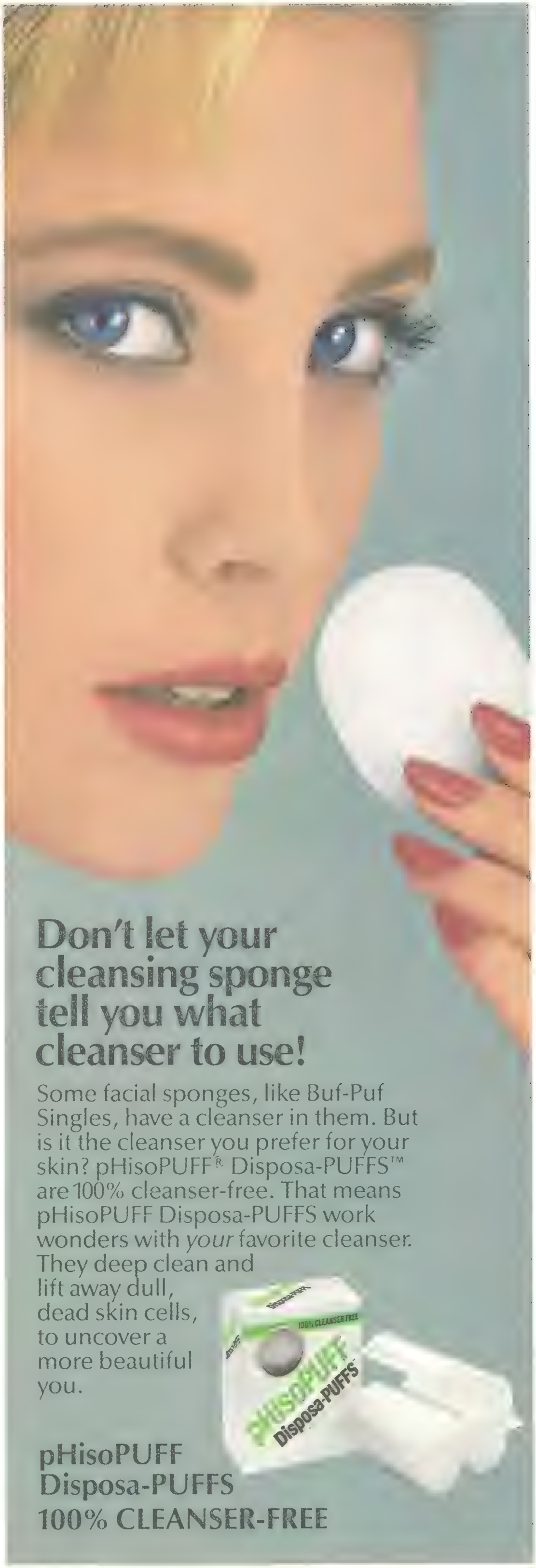

TRAVEL

CARIBBEAN THERAPY

A noted playwright/workaholic discovers the profound pleasures of an island holiday with his family

BY DAVID MAMET

Mamet's secret retreat: La Samanna on St. Martin

My people have always been anxious about traveling. I think this dates back to the Babylonian Exile. In any case, the smallest move, when I was growing up, was attended by fear, puttering, and various manifestations of nerves. My father and mother would fight, we would invariably get lost; we would miss meals, bedtimes, and destinations entirely.

My parents' fears took many convenient forms: fear of polio, of contamination from drinking fountains, of drowning from swimming too close on the heels of eating. . . all of these were just handy guises for the severest xenophobia, something I saw all around me as a child.

Looking back, I realize that the fear of the strange that I saw in my home and in the homes of my friends was understandable, and I am only half kidding in referring to it as a cultural trait. My parents and the parents of my friends were one short generation removed from The Pale of Settlement in Russo-Poland; and to *their* parents the shortest trip away from home offered real possibilities of real trouble—from the difficulty of obtaining food acceptable to their religious laws, to confusion as to the local customs, to persecution, even murder.

So this was the jolly burden my parents inherited from their parents and passed down to me; and seventy years removed from the Cossacks, I was still unable to take a vacation.

On our honeymoon my wife and I went to Paris, and I spent two days curled up on the bed. Yes, you will say, correctly, that probably had something to do with getting married—but isn't that a journey of a sort as well?

The above specious observation to the contrary notwithstanding, in eight years of marriage, and based on our informative experiences on the honeymoon, we had not really had a vacation.

But what happened last year was this: it occurred to both of us that we were not going to live forever, that our daughter was not going to stay forever a provocative, loving three-year-old, and that on our respective deathbeds it was going to be unlikely that we would say, "I'm glad I advanced my career in 1986."

So my wife, speaking not for herself, but for the Group, signed us up to take a vacation.

A model husband, I of course agreed and congratulated her on*(Continued on page 300)*

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Jaz, Pittsburgh
John Wanamaker, Philadelphia
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Kaufmann's, Pittsburgh
Rose Goldstein, Bala-Cynwyd

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Peerless, Warwick

SOUTH CAROLINA
Berlin's, Charleston

TENNESSEE
Casual Corner, Memphis
Kanette's, Memphis

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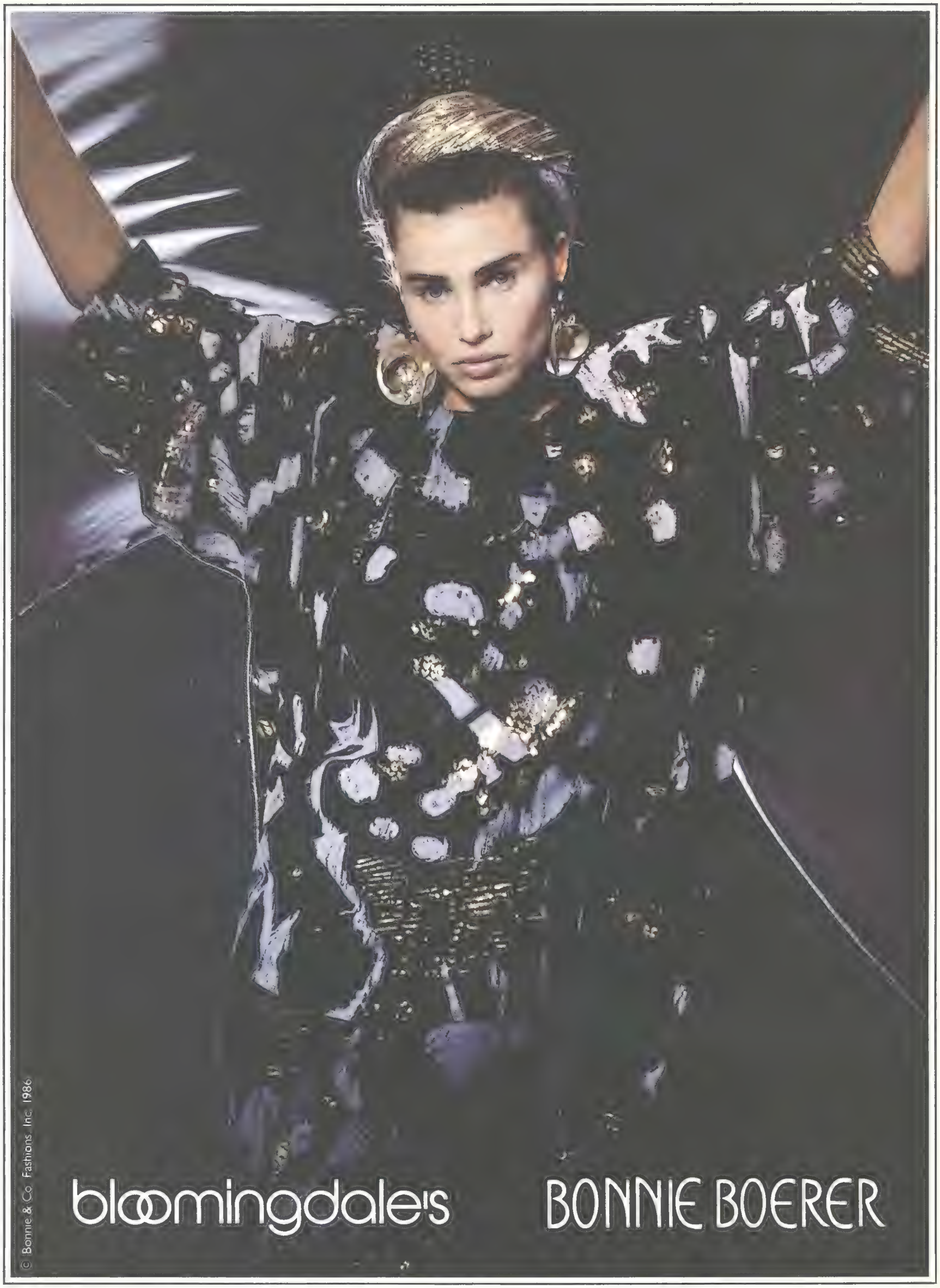

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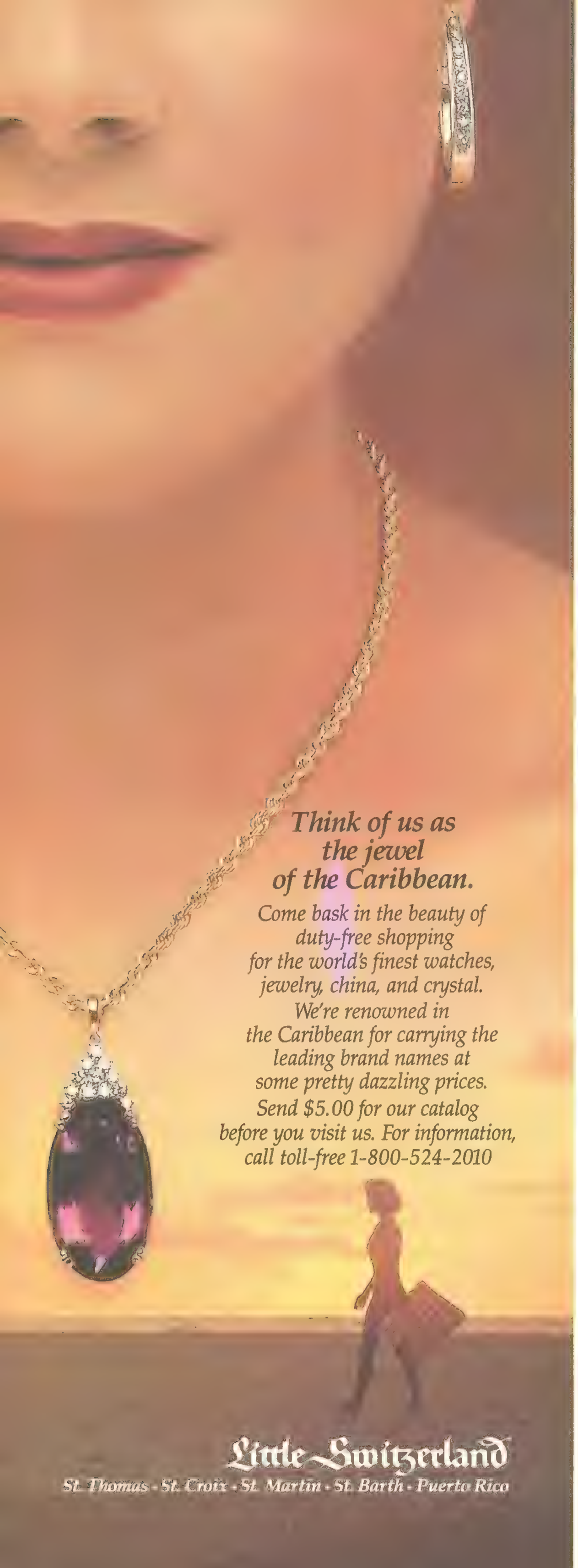

CARIBBEAN THERAPY

(Continued from page 298)

her decision, knowing that, as the time came to leave, I could find some pull of work that kept me at home or, at the very least, feign sickness; and failing that, I could actually *become* sick.

The last being a tactic I'd employed before and to advantage: "*You* girls go away, don't worry about me, go and refresh yourselves," and then they'd go, and I could stretch out over the whole bed and smoke cigars in the living room.

But this time it was not to be. And as the day set for departure drew near, I told my wife that I was heartbroken, but I could not accompany them. To this she replied that she had checked my datebook, and I had nothing scheduled for the week in question save a haircut, which she had canceled for me, and that she had already told the kid how Daddy was going to come down for a week and "not work."

Well, I fought a holding action on the basis of her having unilaterally canceled my haircut, and on the collateral issue of my well-known inability to enjoy myself when my hair is too long. To this my wife responded, "Tough," and off we went to fun and frolic in the Caribbean surf.

On the way to the airport, the cabbie asked us why we were going to vacation on an island that was currently being decimated by a hurricane. I thought, "Aha! The cavalry arrives"; but at the airport we inquired, and my wife said, "It seems that the hurricane has passed. We're going down there to find out, and if it has not passed, we'll just come home." We prepared to get on the plane.

"The urban solution to most any problem is to do more. Here, we had nothing to do"

I explained to my wife that I was going to have to do research on the plane going down, and she said, "Fine." My research consisted of reading the galleys of a detective novel someone wanted to make into a movie, and my enjoyment of it would have been increased if she had resisted, but she did not. So I struggled through the book. My daughter watched the movie, and my wife colored in the kid's coloring book.

At the island we found that the hurricane had indeed passed, so I scowled and we went off to our hotel.

We got to the hotel, and I braced for what the Semitic Traveler will of course recognize as the interlude of: "I am here, I am paying good money, everything is wrong. Change everything immediately and make it different or I am going to die."

The bellman put the bags in the room, I opened the doors to the patio beyond which was the sand beach and the Caribbean, and a football landed with a huge "plop" in the water outside.

"Fine," I thought, "here I'm paying good money for some peace and quiet, and some overly American jock who can't leave home without his 'props' is going to ruin my vacation."

Then, as I watched, the football opened its wings and revealed itself to be a pelican which had just dived for a fish.

"Okay," I thought, "I'll try." And I did try. I changed into my bathing suit and sat on the beach. I thought about Somerset Maugham and his South Seas stories. I thought about Joseph Conrad. I picked up a seashell and thought how very Victorian it looked. I wondered at the Multiplicity of Nature.

The sun went down, we put the baby to bed, and my wife and I went to dinner. We sat in a beautiful restaurant hanging out on a cliff over the beach. There was a "popping" sound below, like far-off fireworks. I looked and saw the sound was made by the undertow dragging the stones behind it. I said, "The stones on the beach being dragged sound like far-off fireworks." My wife said nothing. I said, "It occurs to me that the teaching of literature is completely *wrong*. Now: here we have a lovely simile, but the point is not the *simile* . . .the point is not the writer's knack at making a *comparison*—the point is the *stone*!"

(Continued on page 302)

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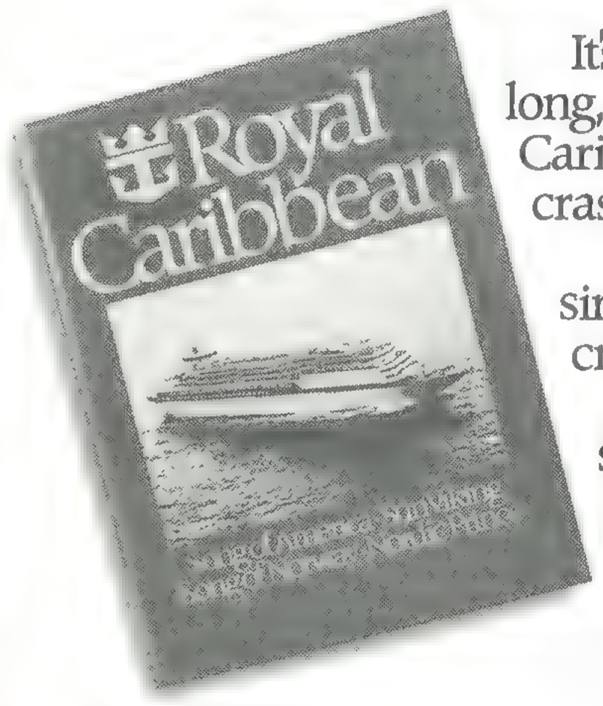

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CARIBBEAN THERAPY

(Continued from page 300)

My wife said, "Why don't you take a vacation?"

Well, I had another drink, then I had *another* drink, then we went back to our room and we fell asleep, and I slept for eighteen hours on each of the next two days, and on the third day I wasn't thinking about Conrad anymore.

My daughter asked me to come out and make "flour," and rather than responding, "Just a minute," I went out and made flour—which consisted of pouring sand into a palm leaf; and I was surprised to find it just as enjoyable as (certainly more productive than) a business lunch at The Russian Tea Room.

The punch line was that we had a grand old time. We swam and went water-skiing; we had breakfast on the patio. The baby went naked on the beach for a week with a strand of beads around her neck, and her hair got bleached and streaked.

Some good friends were vacationing on a neighboring island, and they came over for a day and we all got drunk and went skinny-dipping in the moonlight. My daughter and I bounced on a trampoline every day; and, all-in-all, it was the trip of a lifetime.

I thought: We are urban people, and the urban solution to most any problem is to do more, to find something new to eat in order to lose weight, to add a sound in order to relax, to upgrade your living arrangements in order to be comfortable, to buy more, to eat more, to do more business. Here, on the island, we had nothing to do. Everything had been taken away but the purely natural. We got tired as the sun went down, and active when it rose; we were treated to the rhythm of the surf all day; the heat and the salt renewed our bodies.

We found that rather than achieving peace by the addition of a *new idea* (quality time, marital togetherness, responsibility), we naturally removed the noise and distractions of a too-busy life, and so had *no need* of a new idea. We found that a more basic idea sufficed: the unity of the family.

I did leave the island two days earlier than they, as I had to be in Los Angeles on business. As I got on the plane, I harbored a small secret joy at my forthcoming return to the addiction of busy life: I would have meetings and talk on the phone and lounge across the bed and smoke cigars in the hotel room.

I waved from the plane window and put my writer hat back on, and several thoughts occurred to me. The first was of Thorstein Veblen, who said that nobody traveling on a business trip would ever be missed if he did not arrive. And I said to myself, "You know, that's true."

And I thought about Hippocrates, and his hospital on the island of Cos, where the sick were treated to a peaceful view, and warm winds, and the regenerative rhythm of the surf—to a place where man could be healed because the natural order was allowed to reassert itself; and I missed my family and was very grateful for the week that we spent with each other on the beach. ▽

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VIEW

BY KATHLEEN MADDEN

Soft shoulders

Bare facts for spring: the newest look

—newest charm—is off-the-shoulder

What's "feminine?" In '87 fashion terms, it might be a long sweep of stockinged leg...the swing of a short, full skirt in motion...or, simply, a woman's shoulder line: barely tan, newly bared. Designers on both sides of the Atlantic are turning collar bones into the erogenous zone of the spring/summer season, turning tops slightly away from the shoulder (at Valentino, Oscar de la Renta, or Anne Klein). At WilliWear or Donna Karan, it becomes a neckline that's beautifully deep, broad, considerably lower. "It goes from day to night," says Calvin Klein, who's made everything from striped sailor-knit day dresses to his "bride's" white silk-drap top and trousers in a softly off-the-shoulder line. "That's why it looks so good: It's not too much, but it's still seductive. It's the right amount of bareness," he says. *("View" continued on page 314)*

Shoulders to sigh on
are bared for day
or dinner now by
designers everywhere

Shoulders and something more: night flirtation, left, at Donna Karan

Neckline news, from top: At Valentino, Moschino; above, Cathy Hardwick

Off-the-shoulder, far left, minimally silk at Calvin Klein; left, Comme des Garçons layers

GUY MARINEAU, PIERRE SCHERMAN, BRUNO RINALDI. Illustration by RODGER DUNCAN

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VIEW

FASHION FRONT New designers, newsy directions: the people and pleasures that are shaping fashion now

FALLING FOR BROWN

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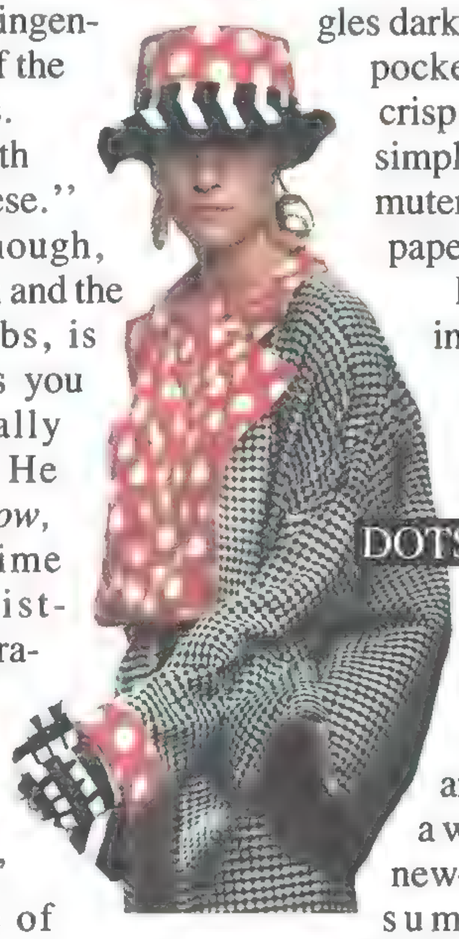
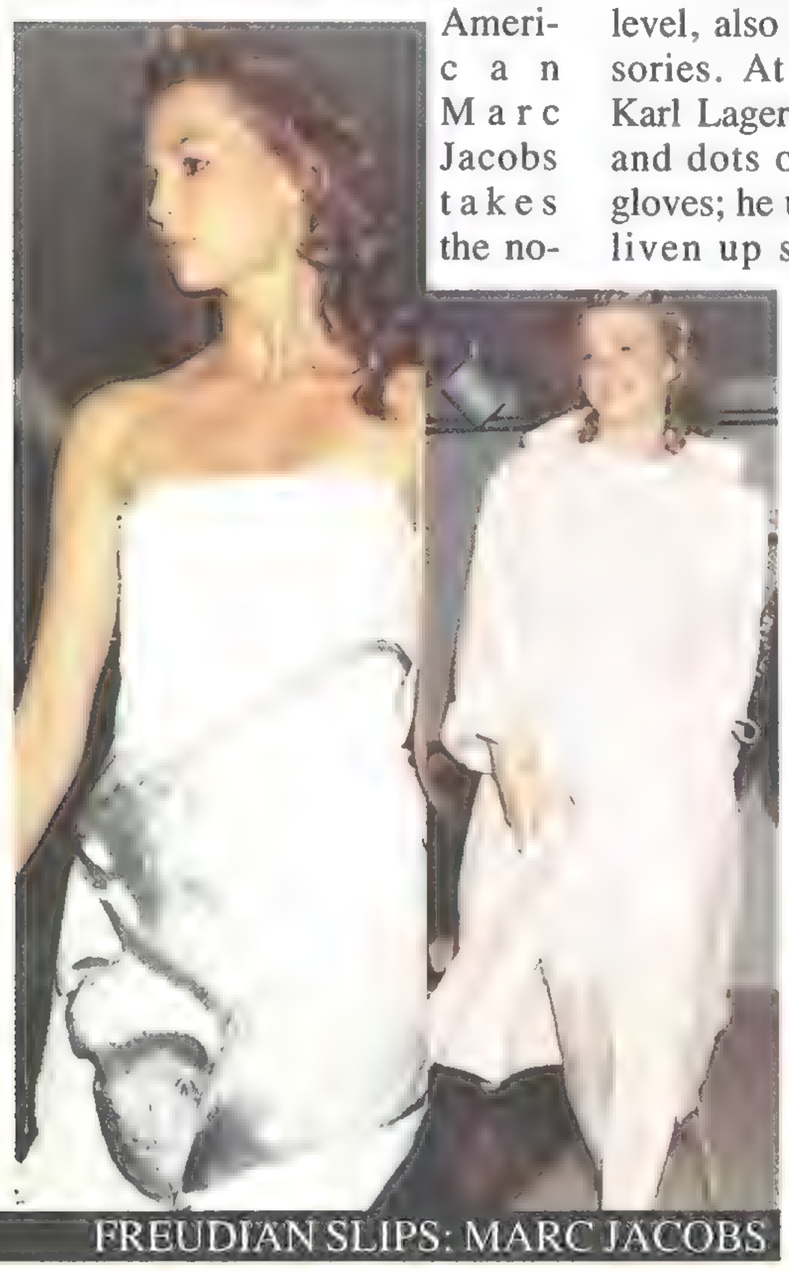


DOTS AND DASH



FREUDIAN SLIPS: MARC JACOBS

PRINT ACT: PETER KEA

Ferre, for one, is a designer who often first tips off fall directions in his spring collection; on his runway this season, a phalanx of black models set up deep-brown leather dresses, skirts (*left*), tunics and narrow suitings more-than-effectively. Fall discussions not only at Ferre often refer, these days, to brown in some degree—to chocolate, mahogany, chestnut, caramel: After seasons of black, grey, or navy neutrals, in itself not terribly surprising....

If lingerie looks (*below*) are a new short-evening dressing idea, American Marc Jacobs takes the notion less than seriously. At twenty-three, Jacobs, now with his second collection, has come up with a "Freudian slip" (*below, far left*) that's printed—ingenuously—with the face of the father of psychoanalysis. It's Jacobs' own way with the fashion for "Viennese."

Clothes with wit, though, aren't necessarily jokey; and the difference, says Jacobs, is "something that makes you smile—but that's really simple underneath." He gilds a small dress (*below, near left*) and nighttime slicker, turns a waist-cincher to exterior decoration on sequined minis. "There's something both sweet and erotic about it," says the young designer—"it" being this new wave of "undressed" dressing....

"Non-serious," on another level, also gets done with accessories. At Chanel, for spring, Karl Lagerfeld overloads stripes and dots on hats, pumps, and gloves; he uses them, equally, to liven up small knitted suits, springtime tweeds (*above*), or white denim dresses. Geoffrey Beene strews white dots across summer-black stockings; at Perry Ellis, a black-and-white dot belt brightens a city pants suit and small red sweater. Designers' added runway accessories (often an extravaganza themselves) tend more often than not this season to be charming—and discreetly done. At Beene, a ruffled-edge black jersey glove goes with a city suit, a starched white wing collar rings a model's bare neck as a witty "choker." Bill Blass dangles dark glasses from the pocket of a woman's crisp suit jacket...or simply tucks in a commuter's folded newspaper....

People are calling it "African," "tribal," even "ethnic" (whatever that should mean); the French tend to say it's "*sauvage*." What all are reaching for is a word to describe a new—compelling—summer-fashion theme, one that's turning up now both in clothes and accessories. "Tribal" elements span from the dusty earth tones popular with Azzedine or Gigli to striped leather cuffs at Ferre. Romeo Gigli, designing for the Italian firm Callaghan (*above right*), takes cottons in terra-cotta or mud colors, turns them into tunics, strapless dresses, or skirts—all for easy summer living.

Milanese Donatella Pellini's summer jewelry (*above, right*) piles up in mixtures of faux amber, tortoise, big cuffs or beadings; she then mixes these with antique Indian silver. American artisans are coming up with primitive-looking wood bangles to mix and mass; in Paris, Scooter—the trendy costume jewelry shop—has gone for bracelets, earrings in burnished metal: Tribal-like African figures crossed with Keith Haring graffitti....

"My fabrics have a sense of 'ethnic' ideas," says American-turned-Parisian designer Peter Kea, *below*. "But the designs are modern, easy, and simple to wear." At twenty-six, Kea does hand-woven-and dyed pieces that stand out: brightly patterned shorts, baggy bloomers, a small maillot, oversized shirtings—his "signature."

"I take masculine ideas and, for women, put them into fabrics that are extremely colorful. As a foreigner starting out in Paris, I had to have things that didn't look like anyone else's. I chose strong prints," Kea says. "I wanted to stand out."

(Continued on page 316)

BRUNO RINALDI, PIERRE SCHERMAN, JEAN-PIERRE MASCLET, GUY MARINEAU
Hair and makeup by Francois Jover for Faces

Photo Toscani.

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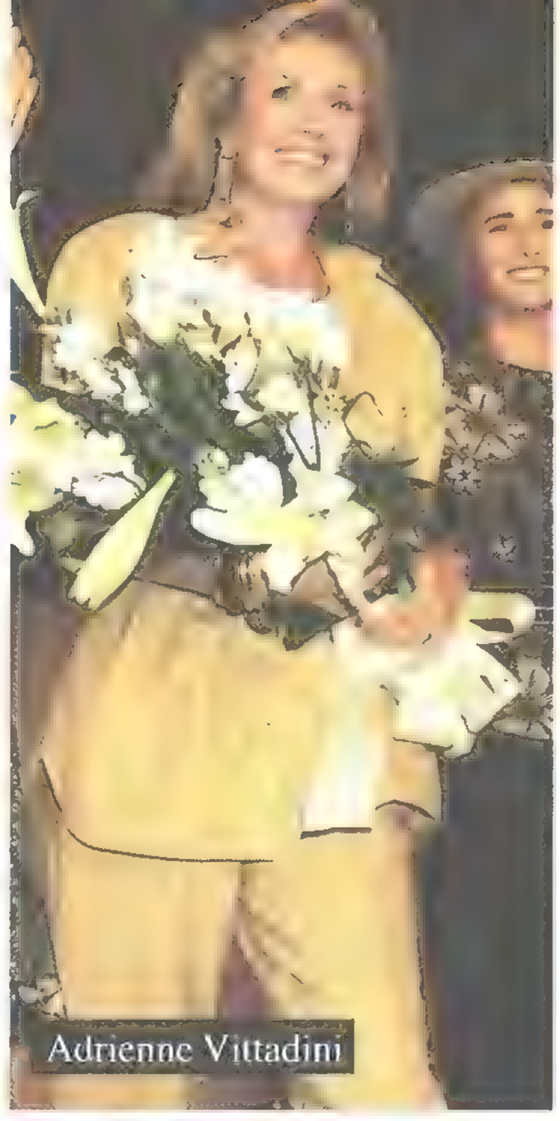
VIEW

When designers dress...


Adrienne Vittadini

Donna Karan

Working women all, they have at hand any fashion. Yet a day—a runway—means a sweater and trousers

Coming down the runway, at the end of a collection, women designers often look their very best: turned out not for glamour but to stand for hours, pin a hem, stand up to a spotlight. Carolina Herrera, known for grand evenings, turns up in black trousers, a turtleneck. "I have to feel very comfortable in what I'm in," she says. "That day, I really have to move—and move fast." It's her look, too, for busiest days at the office.

Hard-working style for Adrienne Vittadini might mean a suede safari jacket; for Jacqueline de Ribes, a turtleneck; for Donna Karan, bodysuit dressing. Mary McFadden wears her own cardigan. Carolyne Roehm might opt at office for skirt and cashmere crewneck. A plain neck is the single rule: As they work, these women often try their own jackets. (*"View" continued on page 328*)

Carolyne Roehm

Jacqueline de Ribes

Mary McFadden

Carolina Herrera

PIERRE SCHERMAN, GUY MARINEAU

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VIEW

EASY DOES IT

San Francisco style from Frances Bowes: city skirt-and-sweater dressing

I dress very fast,'' says Frances Bowes, ''and I rarely plan ahead. In the morning, I'm putting on clothes with the phone at my ear.'' That phone—or some facsimile—follows her throughout the day: Bowes/Cebrian public relations represents such clients in San Francisco as Tiffany & Co., Bottega Veneta; last month, launched Jean Muir's first shop in America. Equal—purely personal—time goes to San Francisco's Museum of Modern Art: both Frances and husband John Bowes are collectors. ''My clothes are fairly conservative; but then you get a surprise. That's how our art is.''

Translation: mostly skirts, sweaters, jackets. A big pullover for beach weekends. ''I like short evening dresses; I seem to have more fun in them.'' City life might mean an Alaïa skirt and sweater, a big Donna Karan belt. Of daughters Alexandra, Diana, Elena, all in their twenties, says Frances, ''They've all dressed pretty well by my mistakes.'' Non-mistakes—invariably sweaters—get worn again and again. ''It's just easy dressing.'' *(''View'' continued on page 336).*

Easy dressing: Beaching it, above, in sweater and jeans, with dog Henry; for at-home dinner, top right, Frances Bowes in Castelbajac pink silk cardigan

She dresses, comfortably, at Galanos or The Gap; in a Ferre satin skirt or Banana Republic khakis. "I know which designers are good for me, who makes great pants, and I zero in. I'm not about to turn up in taffeta"

For day, for dinner, skirt-and-sweater answers: Frances Bowes, above left, in Alaïa sweater and leather suit; above, sequin skirt, Donna Karan. For a car life—a phone life!—left: trousers from Donna Karan, the warmth of Claude Montana red

ALBANE NAVIZET, PAUL CRUZ. Hair by John di Pietro; makeup by Tommy Van Upp and Coreen Cordova

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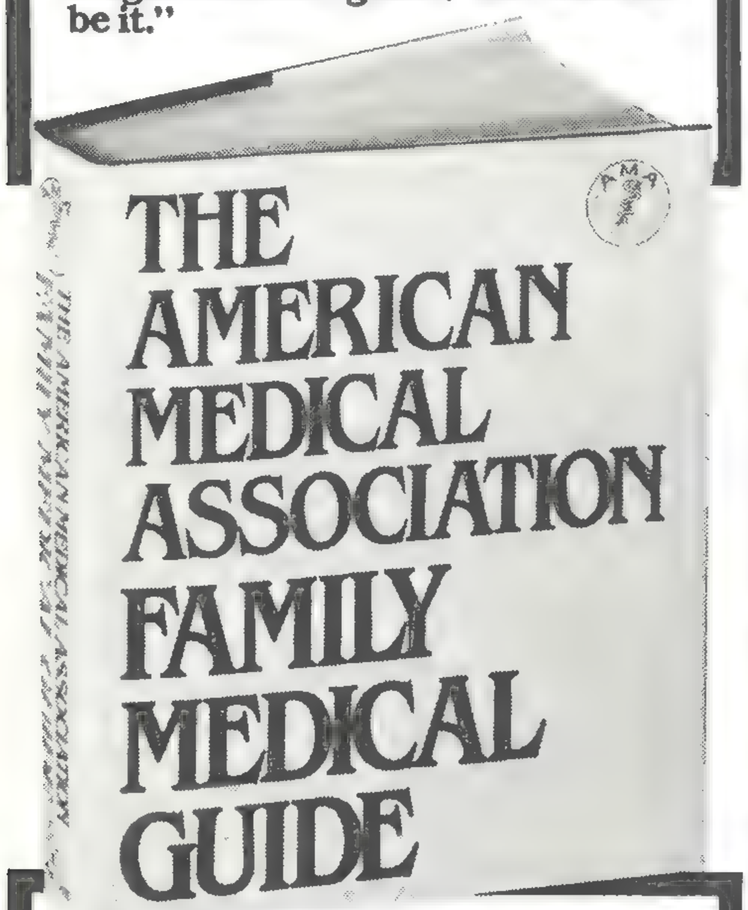

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RANDOM HOUSE

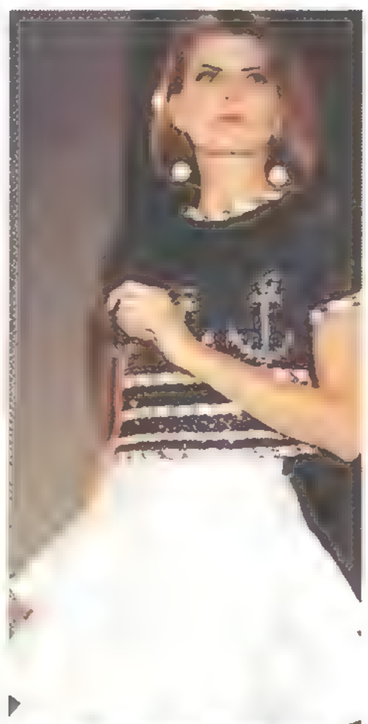
Going boatneck at Montana

VIEW

Patricia Clyne sailor stance

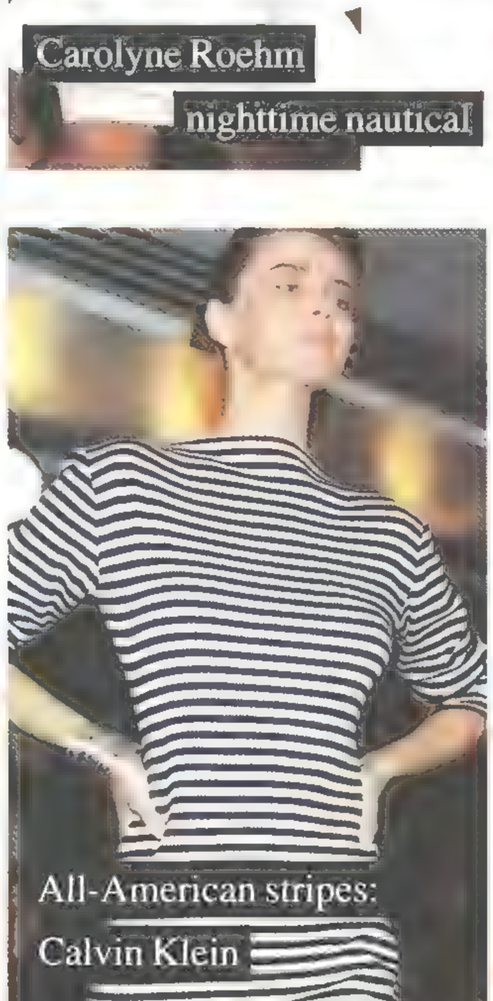
Setting Sail

The America's Cup may have moved to Australia, but the sailors are here for spring: boatnecks at Perry Ellis; Carolyne Roehm's admiral's jacket. Navy-and-white stripes set up dresses at Calvin Klein; Moschino puts middy tops with sailor pants. YSL's bosun's jacket tops new trousers: "sailor goes city." *(Continued, page 338)*



"Nautical" gestures? Sailor stripes, a new shape in pants, a season for navy

Short sail: Chanel


Carolyne Roehm nighttime nautical

All-American stripes: Calvin Klein

Vittadini's Russian sailor

PIERRE SCHERMAN, GUY MARINEAU. Illustration by TY WILSON

Gianni Versace

VIEW people in fashion are talking about what's coming...

What's up: Newest-designer finds . . . the most fashionable bride . . . an artist of jewelry . . . executive chic . . . the colorful stamp of summer

People are talking about what's coming for warmer weather: generally shorter lengths by day; new shapes in easy skirts, a rich lode of new jackets. But among the headlines written by designers in their runway presentations are also less-immediately obvious directions . . . and one of the pleasures of the season has to do with new directions in patterning. While prints are, traditionally, somewhat difficult to wear, new spring patterns are crisply colorful and modern, a long way from either dowdy or girlish. That might mean a Romeo Gigli-designed earthy-color print skirt at Callaghan or a boldly graphic red-and-white dress at Ferre. Strong stripes stand out at every designer from Gloria Sachs to Montana; at Perry Ellis the news is batiks. For Bloomingdale's "South China Seas" extravaganza, there are new printed sarongs, bandeaux, and jackets. The charmer (and a direction to watch): a batik-print flat slipper . . . .

London's Kensington Market once monopolized fashion's newest—often outré—looks; in New York City now, The Agora's fashion stalls, too, showcase newer-than-new designers. On New York's Lower East Side (East Second Street), The Agora is not a shopping experience for the faint-hearted. On the other hand, for those who crave fashion adventure, it's just the place . . . . With all the focus on jersey, a new "Jersey" label. Offered: the narrowest navy-and-white stripings—pants, tank tops, bicycle shorts, jackets—in cotton jersey. Summer finds . . . or a young woman's at-beach wardrobe.

In the seasonal attention to new color and styling, clothes discussions often forget the best fashion's "something more": more technique, more creative thinking. Both elements of fashion will be clearly on show this month when *Three Women: Madeleine Vionnet, Claire McCardell, and Rei Kawakubo* opens at the galleries of New York City's Fashion Institute of Technology. For serious fashion fans, these standout women's designs will be on display through mid-April. . . . . Women looking to get a jump on the spring season's dressing might consider a new way with layering. In the air: bare-shoulder dresses, new halters, and narrow slip dresses worn as a most-modern jumper (at WilliWear, at Comme des Garçons) over a man's plainest white T-shirt. It's a favorite fashion look of designer Norma Kamali.

THE TRADITION OF DESIGNER BRIDES CLOSING A SEASON'S COLLECTION WITH A KNOCKOUT PUNCH NEVER SEEMED MORE EVIDENT THAN ON RUNWAYS FOR SPRING. BRIDES OF EVERY SHAPE AND VARIETY. AT MONTANA, "BRIDAL" MEANT MIDRIFF-BARE BODY; AT CAROLYNE ROEHM, A PALE PINK DRESS EQUALLY FIT FOR A COURT APPEARANCE. THE BRIDE AT CALVIN KLEIN WITH HIS SENSATIONAL—SIGNATURE—OFF-THE-SHOULDER TOP AND TROUSERS. KARL LAGERFELD FOR FENDI MAY HAVE HAD THE MOST FUN: HIS BRIDE COMES BEAUTIFULLY TURNED OUT IN FLOOR-LENGTH WHITE DENIM.

"The pleasure of a print: one that's not girlish or dowdy, but crisply colorful and, quite simply, modern"

Frankenstein, the familiar, never looked like this: as British designers David and Elizabeth Emanuel outfitted him for the Royal Ballet's "Frankenstein" production. Next month at Milan's La Scala, Dr. Frankenstein's "model" man shows up on stage in translucent bodysuit and sparkles . . . . Ireland's Tom Binns is a modern jewelry-maker in the news; "fashion watchers" remember his standout pieces. Binns news for spring: Jewelry on a human scale—sleek metal cuffs shaped like a human hand; pins and earrings with the look of a face in profile. More "shapely" accessories to watch for include some very appealing bucket-shaped handbags. News: their smaller size; smooth, untextured leather; and shorter straps that get held in hand rather than slung across a shoulder.

Clothes this spring are often close-to-the-body; and one way designers are getting to that "smaller" impression is through the use of new cropped "shrunken" shapes. At David Cameron, his super-cropped jeans jackets in orange or pink or brilliant yellow stopping well above-waist; or a classic trench cut like a 3/4-length suit jacket. Blousons come small-scale at North Beach Leather and Patricia Clyne; WilliWear crops the most familiar T-shirt to a breezy midriff-baring length.

Executive aid . . . for the woman laden and often bored with a large-size address/appointment/notebook, a way to add instant panache—a trip to Hermès (either New York or Paris). The store will, by special order, give a notebook a new Hermès leather cover—something more *distingué*. For the most up-scale appointments: one's Filofax might come covered in crocodile. Cost: that's upscale, too—about 20,000 French francs . . . or three-thousand U.S. dollars.—KATHLEEN MADDEN

GianniVersace

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Calvin Klein Sport

vogue's point of view
february 1987

What looks best this spring

This season, notable differences, real choices from the New York Collections. Very much in evidence: a modern fashion balance—appropriate, timely dressing for day; fantasy (if you want it) at night.

Things that are changing... Smart thinking now: that day dressing—still the priority for most of us—maintains a certain simplicity, a certain consistency, season to season. No one looks for radical changes; the search, instead, for appealing variations of what works best. And what works best—always—dressing that starts with the right jacket.

Something else that's changing: the approach to evening. For dinner to big-time dressing, there exist two different fashion "schools of thought": one, totally simple, spare, pared-down; the other, overtly ornamental.

The primacy of jackets: Day dressing—as it continues to answer the demands of women, as it continues to provide more versions of what's really wanted and really liked—continues to be dependent on a jacket.

And what a season this is for jackets! Everywhere, variety, depth, strong selections. Elongated and slightly shaped. Shorter and slightly fitted. Blouson and safari jackets. All in textures that are as inviting as they are unexpected—rayon/linen; silk/linen; silk crepe de Chine; wool gauze. These subtle variations in shape and fabric lend new interest, deliver another feeling, another sensibility. But nothing changes the essential fact of a jacket's pivotal place in dressing.

What goes on underneath... More of what keeps jackets "interesting"—differences in the wearing. If a jacket goes over a skirt for day, it's a leggy, flirty little skirt—for a welcome change. And if it goes with pants, they're softer, easygoing.

The biggest difference—the top you find under a jacket. Not a blouse or classic shirt, but something so simple and spare it almost "disappears"—a crew-neck, a T-shirt in lightweight silky or knitted textures. Or a small, sleek top in a new stretch fabric for a different sense of "body," a modern shaping. (To watch for: the use of stretch in all areas of dressing this spring—even dresses, suits.)

Biggest change at the top— new off-the-shoulder necklines...cut straight across, or cut lower, rounder, more décolleté. Whether under a jacket or out on its own, off-the-shoulder dressing is one of the season's star attractions, day, dinner, evening—and you see it in every conceivable fabric: cashmere knit, cotton jersey, silk crepe de Chine.

Dinner dressing: two sides to the story... two definite ways of dressing. One; a decorative, "frilly" take...say, a bare top with a full skirt-and-petticoat, or a full-skirted strapless dress (sometimes covered by a jacket for day).

The other way: spare, simple, with nothing extra, nothing added. In this manner of dressing—a slip of a dress, unadorned, leggy...a sleek, off-the-shoulder jersey dress...a simple—perfect—chemise. Dressing that represents a new minimalism.

More "dressing" ... more of the difference This fashion dichotomy persists at every level of evening. Big-time news: the very short, very "dressed" evening dress—veritable confections of tulle and taffeta; flounces, tiers, and ruffles; ribbons and bows. The other—minimalist—side of midnight: long, sleek dresses as uncomplicated, as pure as T-shirts.

What ever happened to...

• Long skirts for day. Despite all the fuss last fall, the long skirt has not proved out in a daytime way. Skirts are decidedly shorter—softer, pleated, flounced, given to movement at the hem. And even if the idea of hemlines, of length is the furthest thing from your mind, think of it this way: it comes down to a question of what looks better, what works better. The answer—unequivocally—a shorter skirt.

• Spring coats... in the traditional sense are few and far between. Best coat bet: a new raincoat—and the best of these follow classic lines. Example—the trench coat, cut on a roomier scale, given an unexpected turn of coloring, or other updating twist.

• Layers of crinolines ... what seemed inevitable a few short weeks ago seems a passing fancy this month. A petticoat remains as a charming evening accessory; not the key to a wardrobe. More interesting, what the crinoline syndrome suggests—the evolution of a softer, fuller skirt, with a smaller waist.

• Real color... Day dressing, not surprisingly, stays in neutral territory—with black, navy, beiges predominating—in solids, stripes, or plaids. But... every once in a while color presents itself irresistibly, with new pale shades that lend another dimension to everything from daytime classics to big-time evenings.

The real news: fashion is what you make it ... When all is said and done, what looks best this spring is what's low-key, minimal in nature. Anything overdesigned seems excessive and looks—feels—distinctly out of place.

It's an idea that extends beyond fashion. Hair that looks best is straight, neat, at a manageable length. Makeup has never been more appealing because it's never been more natural-looking, more "real life"—sheer, almost bare, in fact.

With that in mind...what gives fashion its edge .... Sometimes it's an accessory...a strong accessory. It's the hit of a shiny red slingback to wear with navy, with black...or the impact of a bright red cuff...a gleaming red patent bag.... Sometimes, it's the unexpected extra that "turns" a classic—the bare midriff top under a tailored jacket...the sharpness of black and white stripes—a stretch top and pants—under a silk trench coat...or a strapless top and cropped pants under a traditional safari jacket. It's something unique, individual...and it's what makes fashion work this season...any season.

SPRING!

A new season... with its irresistible attractions, its elements of change. This spring, a prettier turn to dressing everywhere; a more upbeat, high-spirited mood. Starting here, points of difference: a new focus on legs...in short dresses, short skirts, day and night...a new straplessness... flirtatiousness.

Surefire attraction, perfect symbol of change, *opposite page*: this leggy little strapless dress in red suede—from Louis Dell 'Olio for Anne Klein & Co. About $520. Bloomingdale's; Ivey's Carolinas. These six pages: hair, Oribe at Parachute; makeup, Francois Nars. Details, more stores, men's clothes, see last pages.

Steven Meisel

THE NEW YORK COLLECTIONS

Giving a different meaning to "body-dressing"—new stretch fabrics... for a smallness of fit, a sleek hold

STRETCH

COLOR

With neutrals as a base

...a hit of real color

as an instant lift,

bold accent...

Steven Meisel

Stretching the possibilities: David Cameron's super-sleek racing-striped mini, *opposite*, in black-with-white Lycra—as modern, as small as it gets! Dress, about $160. Saks Fifth Avenue; Hollywould, Lexington KY; Hudson's; Dayton's; Lou Lattimore, Dallas; Miki, Mill Valley CA. . . . Standout new shoe, *this page*—for its color, its shine, its sleek line: the slingback on a higher, stacked heel. Striking with navy, black, beige, any neutral. Shoe Biz. About $175. Henri Bendel; Montaldo's; Neiman-Marcus. Panty stockings, Danskin. . . .More colorful accents: a lineup of bold, bright bracelets. . .to take, to wear one at a time. Top to bottom: First, third, fourth bracelets, Martha Sturdy, Canada; second and fifth, Van Allen; sixth, Cimabue. Details, stores, last pages.

LEGGY

Here...there...

everywhere: an explo-

sion of short dresses

at night...very leggy

***and* very big-time....**

crinolined, poufed,

tiered, ruffled...

obviously charming

The neckline of the

season—off-the-

shoulder. Rounded

or cut straight

across, it's on top

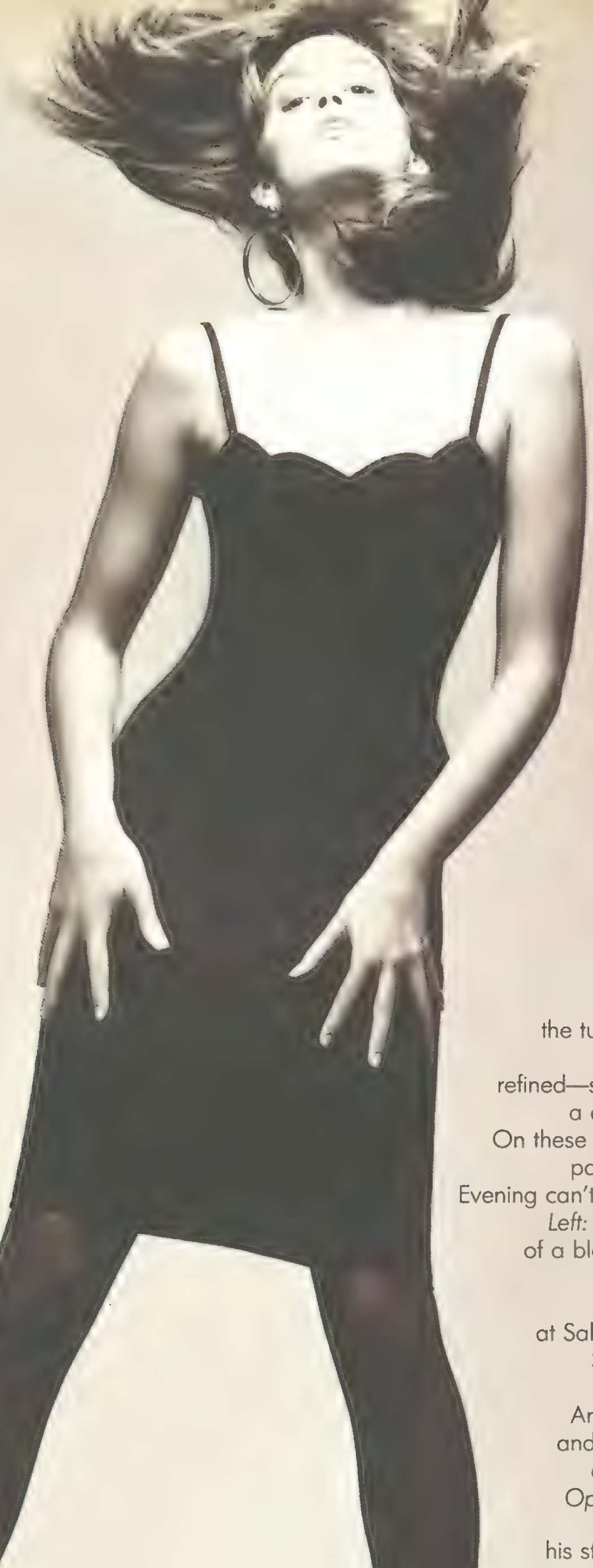
of the best looks

LEATHER

BARE

Short and sweet, *left:* Bill Blass's unpretentious, thoroughly beguiling evening dress, with its small, striped wool jersey T-shirt top, its gently bouffant skirt—soft tiers of ribbon-dotted silk crepe de Chine. Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Frost Bros.; I. Magnin.... Off-the-shoulder dressing—news under a jacket or gloriously revealed. *Right:* The sweater with a new off-the-shoulder neckline—scooped low—and a new longer, body-small shape. From Louis Dell'Olio for Anne Klein & Co., in red merino wool. About $170. Macy's, Herald Square; Nan Duskin, Philadelphia and Baltimore; Ivey's Carolinas; Jacobson's; Nordstrom, West Bay CA.... *Beauty Note:* Signaling the season's best makeup—a new range of neutrals. *Right,* Lancôme's Truly Beige Maquivelours base for sheer finish; a natural-looking blush of Rose Sand on lips. Details, last pages.

Steven Meisel



Alongside all the taffeta and
the tulle, all the evening "confections"
a new minimalism. Clean-edged,
refined—straight to the point:
a different alternative to "dressed."
On these six pages: the leanest, most
pared-down ways to look at night.
Evening can't get any sparer—or barer!
Left: Carolina Herrera's slip
of a black linen dress. About $935. March
at Martha, Palm Beach and Bal
Harbour; Frost Bros. To order
at Saks Fifth Avenue, NYC;
Sara Fredericks, Boston; Montaldo's,
Denver; Lou Lattimore, Dallas.
And at the other end of the color
and length spectrum, something
as streamlined and easy as a T-shirt.
Opposite: The perfect example,
from Oscar de la Renta—
his streamlined dress in crepe, banded
in satin. About $1100.
Late March at Elizabeth Arden Salons.
These six pages: hair, Oribe
at Parachute; makeup,
François Nars. Details,
more stores, last pages.

STEAM

SPARE!

Absolutely nothing extra!
Wonderful, low-key day-into-dinner
ideas...Pure and simple:
Perry Ellis' navy silk dress
with a quilted top, soft skirt, *left.*
About $650. Saks Fifth Avenue, NYC;
Sarah's, Pensacola FL
Even more minimal, *opposite:*
Donna Karan's small,
narrow-on-top, barely-cap-sleeve
dress, gently eased in
the skirt. Of black merino wool.
Donna Karan New York. About $260.
Bergdorf Goodman, Knit Wit,
Philadelphia; Alexander
Beegle, Virginia Beach VA; Martha,
Palm Beach; Ultimo, Chicago;
Julius, Sacramento CA.
Details, more stores,
last pages.

Steven Meisel

SPARE!

The difference is obvious...
The difference, *right*, Norma Kamali's
expert hand with black
matte jersey. What you get:
the perfect "little black dress"
—with its perfect new
off-the-shoulder neckline...
Another difference: Norma
Kamali's new Fragrance Collection—
rich scent created by layering
a floral mist over an
"incense" base, or using one alone.)
Dress, OMO Norma Kamali,
about $318. Mid-February at
OMO Norma Kamali Shops, NYC....
And just to prove that "spare"
is not necessarily narrow, *opposite*:
David Cameron's swingy "baby doll"
mini in black wool gabardine. About
$410. Barneys New York; Linda Dresner,
Troy MI; Duo, Shaker Heights OH;
M.A.C., San Francisco.
Details, last pages.

Steven Meisel

COLLECTION
CLOSE-UP

No matter what the "news," Geoffrey Beene follows his own star. A constant: that what's left off is more important than what's added on. And in the perfect understatement, the innovative evolution of his designs, a different—dramatic—impact. What makes it work: the cutting (and mastery of technique), the fabrics, the sophisticated putting together. Again and again, he redefines "modern," "ease." On these six pages, striking looks—in strongly graphic dots/stripes—from a superlative collection. . . . Beene, *opposite*, and a shining example of his art—a silver sequined tunic, boldly stroked in black, numbered (a perfect) 10. Late March at Bergdorf Goodman; Cyreld, Brookline MA; Lou Lattimore, Dallas. To order at Liberty House of Hawaii. . . . *This page*: Forward thinking on day. Instead of a suit, standout two-piece dressing: his black silk crepe top, the sleeves buttoned and edged in shepherd's check; matching checked skirt, a single pleat on each hip. Extensions of design—here, throughout—his inventively charming gloves. Turnout, about $1390. March at Martha; Kaufmann's; Frost Bros.; Nordstrom. These six pages: hair, John Sahag, John Sahag salon, NYC. Makeup, right, Andrea Paoletti. Details, last pages.

Wayne Maser

AT GEOFFREY BEENE... LESS IS ALWAYS MORE

COLLECTION
CLOSE-UP

AT GEOFFREY BEENE . . . LESS IS ALWAYS MORE

Further proof of Beene's unique sensibility, *left*—his low-key/high-impact dinner dress—black silk striped in silver, with a white piqué dress-shirt front, white piqué cuffs. In a sea of crinolines, flounces, strapless-ness, a landmark difference. Dress, about $1395. March at Lord & Taylor; Nan Duskin, Philadelphia and Baltimore; Sara Fredericks, Boston, Sara Fredericks, Palm Beach; Frederick & Nelson, Seattle. To order at Dayton's. . . .Making the point of shape, of narrowness, *right*, his outstanding new dress-and-jacket. The smallest, curviest little navy bolero—the ultimate short jacket!—over a very narrow, very fitted bodice striped in navy-and-white cotton, with a navy gabardine skirt. Jacket and dress, about $1990. Altman's; Claire Dratch, Bethesda MD; Montaldo's; Jacobson's MI and OH. To order at Liberty House of Hawaii. Makeup: left, Sophie Levy for Pipino-Buccheri; right, Andrea Paoletti. Details, last pages.

Wayne Maser

The jumpsuit—second nature to Beene. The one, *left*, a whimsical variation—high-waisted, gloriously graphic—with a small, dotted silk bolero top; wool/silk/cotton stripes. About $1645. March at Saks Fifth Avenue; Kaufmann's; Amen Wardy, Newport Beach CA. To order at Dayton's; Bal-liet's. . . . The dinner suit, his way, *right*, with another wonderfully shaped new jacket: longer, fuller, flyaway in back—in black-and-white dotted silk—over a matching skirt. The halter vest, here in black cotton piqué, a key to the collection—very small, very fitted, very bare. March at Nan Duskin, Philadelphia and Baltimore; Jacobson's MI and OH; Neiman-Marcus. To order at Bergdorf Goodman. . . . *Beauty Note*: At night, a welcome hit of color in makeup. *Right*, Dior's Rose Currents lipstick, blotted to a matte finish. Makeup, Sophie Levy for Pipino-Buccheri. Details, see last pages.

AT GEOFFREY BEENE . . . LESS IS ALWAYS MORE

Wayne Maser

all-time FAVORITES

There are some fashion classics that continue to work—continue to attract us—year after year. This season, look for those classics as "news," as key shapes-to-watch everywhere—at a variety of price levels, often updated with an extra twist

Penn

In a strong jacket season, the strong favorites turn out to be all-time favorites...classic jacket shapes. Perfect example: the short denim jean jacket. The one from Guess? by Georges Marciano, *opposite*, is cropped very short, in stone-washed black denim. About $76. Bloomingdale's; MGA, Phoenix AZ, Beverly Hills, San Francisco....

And, *this page*, a striking variation on the theme: David Cameron's cropped jacket in racy bright-yellow cotton twill. About $180. Late February at Saks Fifth Avenue; Toby Lerner, Philadelphia and Ardmore PA; Martha, Palm Beach and Bal Harbour; Lou Lattimore, Dallas.

...*Beauty Note:* Also striking—the look of warmer makeup shades. Here, from Estée Lauder, Lightworks Color Balancer over Gold-lit Beige makeup; Tangerine blush; Misty Mauve lip color. Hair, these eight pages, Mitch Barry; makeup, Kevyn Aucoin. Details, more stores, last pages.

Another version
of the shortened jacket—the baseball jacket.
What accounts for its added snap:
a difference in fabric—you'll see it in satin,
in leather—without losing its signature style.
Left, David Cameron's baseball jacket
in black satin reversing to white. About $245.
Bloomingdale's; Toby Lerner, Philadelphia
and Ardmore PA; Lou Lattimore,
Dallas; I. Magnin; Miki, Mill Valley CA.
...And, *opposite*, the shortened baseball
jacket in topstitched white leather from
Michael Hoban for North Beach Leather.
About $350. North Beach
Leather Boutiques,
New York, Boston,
Chicago, Dallas,
Los Angeles,
San Francisco.
All details, next
to last pages.

all-time **FAVORITES**

As a jacket of choice
everywhere—the safari jacket—a standout look in
collection after collection. The safari
jacket, *this page*, in deep taupe silk
crepe de Chine takes on new possibilities,
a new day-to-night potential—from Anne Klein II,
longer, multi-pocketed, unmistakably sleek.
About $174. March at Bergdorf
Goodman; Garfinckel's; Sibley's,
Rochester NY; Jacobson's . . . .
A more classic approach—Banana Republic's
safari jacket, *opposite*, with all the rugged
good looks you expect—
and a new longer length,
drawstringed waist. In pale beige cotton poplin.
Available at all Banana Republic
stores. About $59.
. . . *Beauty Note:* Perfect makeup
complement with these paled,
neutral tones—Clarion's Peach Beige
moisturizing makeup
for a smooth, natural finish,
Pure Earthtones eye shadows,
Sweet Cinnamon lipstick.
Details, more stores,
last pages.

all-time **FAVORITES**

A final example—the trench coat.
Here with just one word of difference: scale.
This season, it's what adds a strong
new dimension to everyone's favorite raincoat.
From the trench coat by Michael Kors: *this page*—
a little bigger, roomier, in beige cotton gabardine,
with padded shoulders
and an extra large collar. About $600.
Bergdorf Goodman; Rich's; Stanley Korshak, Chicago;
Jackson Graves, Minneapolis MN;
Tootsies, Houston....
To Liz Claiborne's, *right*: belted, double-breasted,
harking back to its classic prototype, but shorter
(well above the knee), and in bright kelly-green poplin.
About $112. Bloomingdale's; Rich's;
Dayton's, Minneapolis; Hudson's, Oakland.
....*Beauty Note:*
Classic in the making—the new body
lotion from Liz Claiborne,
part of her bath
and body collection.
Details, last pages.

all-time **FAVORITES**

Penn

COLLECTION
CLOSE-UP

AT CALVIN KLEIN: THE SEASON SHAPES UP!

Some people have perfect pitch. Calvin Klein has a perfect sense of shape. On these four pages—the season's outstanding new shapes—at their best at Calvin: clean, ungimmicky, with a purity of line that's thoroughly modern and very appealing. . . . Here, his version of the short "dance dress": a small, striped silk jersey top with the season's most beguiling new neckline —cuffed, off-the-shoulder. And one of the most beguiling new skirts—red silk faille over a petticoat of black-and-white polka dot tulle. Top, about $660. Skirt, with crinoline, about $670. Bergdorf Goodman.

Beauty Note:
At night—emphatic color in makeup. Here, Elizabeth Arden's Lacquer Red Luxury Lipstick. These four pages, hair, John Sahag, John Sahag salon, NYC; makeup, Andrea Padetti. Details, last pages.

Sheila Metzner

Sheila Metzner

AT CALVIN KLEIN: THE SEASON SHAPES UP!

There are ruffles and flourishes . . . and then there's Calvin Klein's understated approach to Spring dressing: opposite his longer cardigan jacket and tuft pants in navy and white striped silk georgette; a bare navy camisole underneath. About $1250. Saks Fifth Avenue; Saks Jandel. . . . The perfect jersey dress, *this page*, for its off-the-shoulder neckline, its easy fit, its stripes—here, in black and white wool. About $320. Bloomingdale's; Jaynee Apparel, Jamaica Estates NY; Ruth Meyers, Oklahoma City OK; Nordstrom, Los Angeles. "Occasional" table by Primavera. Courtesy of DeLorenzo Gallery, NYC. Details, last pages.

The big news at night?
Two new directions
for the evening dress.
On these four pages:
long, lean, and bare—
with ease at the hem...
or short and bouncy—
with a bit of "pouf"
...Both, appropriate
alternatives for
"big-time"
dressing.

big time

LONG

& racy

Opposite page, far left: John Anthony's slit-top vamp in black silk-wool jersey. About $1390... Strapless, peplumed silk crepe and taffeta at Bill Blass, *opposite page, near left*... *This page, left:* Carolyne Roehm's neo-nautical take in navy wool crepe with gold embroidery... *Near right:* Karl Lagerfeld's geometric, belted, and paneled tube in black silk crepe de Chine. About $1089.... *Far right:* Oscar de la Renta's asymmetrical spiral twist —in navy wool crepe. About $1160. Details, last pages.

Steven Meisel

big time SHORT & bouncy

And for the moment —the evening—when you want something short, something just as "dressed"... *Far left*: Vicky Tiel's perfect pouf in black silk satin. *Near left*: Albert Nipon's organza dress; our flirty petticoat. About $1050. And, *right*, the ultimate!: Oscar de la Renta's confection of silk taffeta and tulle.

Steven Meisel

Above: From Victor Costa, tiers and tiers of organza —and a big bow. About $650. The most flirt in a skirt, *right*: Bill Blass's strapless bouncy "bob" —with the sheerest (and shortest) point d'esprit mini, about $1560. These four pages: hair, Oribe at Parachute; makeup, François Nars. Details, stores, last pages.

The best looks of the season looked better still . . . in color. Prevailing: the palest, prettiest tints. At Donna Karan New York, *opposite,* a barely-there pink—soft, sophisticated, modern. In that pink, her long, shaped jacket and pants in silk with a silk knit shell. Jacket, about $655; pants, about $490; shell, about $170. Bergdorf Goodman; Knit Wit, Philadelphia; Woodward & Lothrop; Ivey's Carolinas . . . . Ralph Lauren's appealing pales give a new range to his classic shapes. *Left:* Cashmere turtleneck in an interesting new blue, and gabardine trousers in berries-and-cream. Sweater, about $340; trousers, about $200. Barneys New York; Polo/Ralph Lauren, Washington DC, Salt Lake City UT; Nordstrom, East Bay CA. Background, these four pages, Café des Artistes, NYC. Hair, John Sahag, John Sahag salon, NYC; makeup, Andrea Paoletti. Details, stores, see next to last pages this issue.

the COLOR FACTOR

Sheila Metzner

the COLOR FACTOR

When color heightens . . . so does the mood. Consider, *opposite*, the added "lift" the Impressionist watercolors give Bill Blass's charming silk print dress—short, strapless, small-on-the-body, extravagantly bowed. To order at Saks Fifth Avenue; Hirshleifer's, Forest Hills and Manhasset NY; Montaldo's; Jacobson's; Balliet's; Liberty House of Hawaii. . . Degas-inspired: Mary McFadden's dress, *this page*, with a very small pleated coral-pink bodice, a very full gold lace skirt. Even in a season of standout dance dresses, this one stands out! Saks Fifth Avenue; Nan Duskin; Suky Rosan, Ardmore PA; Montaldo's. To order at Balliet's; Neiman-Marcus. Details, more stores, last pages this issue.

TRUE TO STYLE: RALPH LAUREN

When Ralph Lauren hits his stride, you know it. This season, his black and white pieces are knockouts. . . On these four pages: highlights—from his lightly tailored jackets to the most attractive dresses. . . all in silk crepe de Chine or rayon matte jersey. And shown with his definitive accessory: a black lacquered straw hat. . . In a season of straplessness, one of the most charming dresses, *left*, in rayon matte jersey. About $478. March at Polo/Ralph Lauren NYC, Chicago, Denver; Frost Bros.; Nordstrom, West Bay CA. . . . A strength of the collection: smaller jackets—as precise as this one, *right*, in silk crepe de Chine. To wear with a circle skirt. Jacket and skirt, about $638; silk blouse, about $298. March at Saks Fifth Avenue; Swanson's on the Plaza. Details, last pages. . . . *Beauty Note:* Other strong points—"stained" lips, soft eyes—Peach Silk lipstick, Tea Silk eye-shadow from Revlon's Tea Silk collection.

These four pages: hair, Mitch Barry; makeup, Kevyn Aucoin.

Penn

COLLECTION
CLOSE-UP

This is it! The perfect spring-time, anytime, dress in black silk crepe de Chine, *this page*. Lightweight, packable—it goes all day, all night—anywhere you want. What it has: just the right edge of bareness at the top. About $380. March at Bergdorf Goodman; Dayton's; Polo/Ralph Lauren, Coconut Grove; Phoenix AZ.

TRUE TO STYLE: RALPH LAUREN

Another perfect idea, *left*—his very refined, little silk crepe de Chine jacket—to wear over everything long or short, today and right on into summer. About $398. March at Lord & Taylor; John Wanamaker; Polo/Ralph Lauren, Washington DC; Marshall Field's; Neiman-Marcus. Details, see last pages.

Joseph P. Kennedy II, thirty-four, Robert Kennedy's eldest son, has won former House Speaker Tip O'Neill's Congressional seat in Massachusetts, becoming the first Kennedy of his generation to hold public office. Sheila Kennedy, thirty-seven, with a master's degree in city planning from Harvard, works part-time as a housing consultant. The Kennedys are the parents of six-year-old twin boys.

His political pedigree is immediately apparent: the toothy Kennedy smile, the charm and blarney flashing on and off like a neon sign. She is better educated and less impulsive, a well-bred banker's daughter from Philadelphia. He has never been a scholar and leads with his gut. He can be hot-tempered, whereas she is in charge of the cooling-off process. "We're working on it," Sheila acknowledges. "With temper also comes passion. Anger at a thing like poverty can be a positive force."

Joe clearly relies on his wife's cerebral cool. "Sheila has more sound judgments than anyone I know on issues you face in life. For me, she's the final word." Soundness, stability, judgment—qualities reputedly in short supply for Joe in the turbulent decade following his father's assassination—are precisely what he values in his wife.

His political victory requires that they move to Washington, a place that has never been kind to women married to Kennedys. "Women don't have a very good record for dealing with the Kennedys either," Joe interjects somewhat defensively. "The Kennedys aren't the only family with a macho tradition in which men get their way," Sheila says. "I know the image is that the men do whatever they want to do and the women are left to pick up the pieces, but that's changing. When we get to Washington I am definitely working, and we are going to live in a situation so that things I want to do get done, even if they aren't visually exciting or newsworthy." She admits, though, that in the last year "when someone had to take up the slack it's been me."

"We're no different from any other family in the U.S. where one parent is off doing something. You just do the best you can," Joe says. "Sheila's never going to be a political wife. I think it's great that she's got her own, independent way of thinking about things."

"That drives him nuts," Sheila whispers. —Maureen Orth

GETTING TOGETHER,
STAYING TOGETHER,
MAKING IT WORK

COUPLES

Sheila and Joe Kennedy:

She: "The Kennedys aren't the only family in which men get their way"

Gilles Peress

couples ON TH

A good marriage requires more than endurance. An astonishing new book —*Intimate Partners*— by Maggie Scarf reveals the secret mechanics of coupling as well as the possibility of having a good time

By AUGUSTUS Y. NAPIER, Ph.D.

"Marriage," according to my favorite cynic, Ambrose Bierce, "is a community consisting of a master, a mistress, and two slaves, making in all, two." Even as we agree—yes, beneath our adult facades we are bound to our mates in ways that make us feel dependent and vulnerable—we wish that we encountered such insight more frequently. Instead we find naïvely sensible books on how to be happy in ten steps.

About once a decade we encounter a book that not only is well written but has ideas so sharply honed that they, like Bierce's, make us wince in self-recognition. *Intimate Partners* (Random House), by Maggie Scarf, is such a book. Not since *The Mirages of Marriage*, William Lederer and Donald Jackson's 1968 classic, have we been treated to such a well-assembled review of current professional thought on the ancient but progressively loosening marital tie.

Scarf's major accomplishment lies in her vivid rendering, through a series of illustrative case histories, of the long shadow the family tree casts over marriage. "Tell me," the author asks a young couple, "what first attracted you to each other?"

Before we know it, we are into a territory that is far from rational, rich with possibility: the same things that draw us to each other become the problems between us. With uncanny, unconscious accuracy, we choose someone who, though different from us in certain obvious aspects, is remarkably like us in having had similar "core" life experiences, and in having developed similar emotional vulnerabilities. Though we may deal with our problems in different ways, we both have difficulties in being intimate, for example, or in being autonomous, or in expressing anger. We then unconsciously collude in restaging in marriage the central problems of our respective childhoods.

Scarf maintains that children have great difficulty reconciling love for parents with feelings about the injuries suffered at their hands. In order to deal with this anger and with our own self-blame, we "split off" and repress our negative feelings about our parents and about ourselves. These bundles of repressed pain and anger later intrude like unruly adolescents (or rebellious slaves) into our marriages.

Using the concept of "projective identification," Scarf shows how mates are intimately linked—each sees his or her own emotional issues in the other, and then both participate in creating an interlocking marital "system." A man, for example, might "carry" the need for emotional distance and constraint for the couple, while his wife "represents" the need for closeness and expressiveness. Their unconscious agreement is that he, always controlled, will retreat emotionally, while she is explosive and in emotional pursuit.

Partners easily fall into playing roles that represent the other spouse's parents. At the time of Scarf's interviews with Phillip and Kathleen, they had just separated. The crisis in their marriage seemed to have begun when Phillip quit his job and, failing to win an elective office, became depressed and sick. We see Scarf, a journalist with the skill of an experienced clinician, lead Phillip to the realization that at exactly the same age he is now, Phillip's father had . . . quit his job and become depressed and sick. But instead of ending his life as his father did (living in the basement, cared for by his wife who "loved the role"), Phillip, in a rage and a panic, moves out. Of course, we also see the unconscious forces in Kathleen's life—she is stronger, somewhat "parental"—that contribute to Phillip's decision to leave her.

An issue that we marital therapists encounter daily is the effect on marriage of the widespread employment of women outside the home. The dilemmas of the wives we see are similar to those so widely reported —the wrenching pull of job pressures and obligations to children, and the inequity of sharing financial burdens with husbands who have, in the main, failed to make significant shifts in assuming more responsibility for child care. Many couples today enter therapy struggling with these issues; often the wife has made significant changes in her life, and the husband has failed to respond positively to those changes.

Although men are reacting to their wives' increased autonomy and power with a great deal of variability—from outright hostility and attempts at intimidation, to regression into little-boy ingratiation, to enthusiastic attempts to be supportive—the difficulties of men in this area raise some important questions, which one wishes Scarf had considered. Why, for example, have many women been able to add new dimensions to the role models of their mothers while most men have been unable to go beyond the limiting models of their fathers?

In any case, entering marital and family therapy is a logical response to these kinds of problems. But there's a danger: the therapist's efforts to restore marital "homeostasis" (or stability) could reinforce traditional roles, *(Continued on page 460)*

Augustus Y. Napier, Ph.D., *the author, with Carl Whitaker, of "The Family Crucible," is at work on "Metaphors for Marriage," to be published by Harper & Row later this year.*

THE COUCH

Q: WHAT DO THE EXPERTS KNOW ABOUT RELATIONSHIPS THAT WE DON'T?

Interview with OLGA SILVERSTEIN, M.S.W.

A: First of all, it's necessary to know that the differences between men and women are profound ...

I don't mean basic biological differences, because I don't know what's biological, but rather differences that stem from the way men and women have been raised and acculturated. This generation of young people tends to think that these differences shouldn't exist. Well, I might agree, but in fact, they do. Human beings have been split in half: girls have been assigned feeling, nurturing, caring, connectedness, the ability to relate; and boys have been assigned logic, thinking, autonomy, separation, the right to success in the outside world. These things are powerful conditioners.

Today when you get married, you want the other person to be more like you. That's the constant cry: "Why can't he be more like me?" "Why can't she be more like me?"

Q: *What women say they want from men is more "intimacy," "communication."*
OS: Yes—"Why can't he be more like me, more like us?"

Q: *What do men say they want?*
OS: "If only she were happy, everything would be all right. If she'd stop complaining and making me feel inadequate, everything would be all right."

Q: *So it's women, with complaints, who drag men into therapy.*
OS: Nine out of ten times, sure. I see a young couple who are typical. They're in their late twenties and have been married two years. She is miserable. He's a lawyer who is very occupied with his work. He wants desperately to be a good husband, and he thinks he is. When he wakes up in the morning, she's already in a mood, and he doesn't know what to do about it. What's the problem? he asks. She tells him he should know.

Q: *What should he know?*
OS: It's that he doesn't talk to her. He's too busy. It's as though she's just another convenience for him. But that's only part of the story. On another level, he doesn't know how to do what she wants him to do. (Continued on page 456)

Olga Silverstein, M.S.W., *is a senior faculty member at the Ackerman Institute for Family Therapy, in New York City, and a founding member of the Women's Project, the first organization to examine family-therapy theory in terms of gender issues.*

Interview with ROBERT SHAW, M.D.

A: We know that there's a basic misunderstanding in our culture about the nature of relationships ...

The average person is brought up to think that certain things would be given to him in a relationship—happiness, being pleased—and that somehow he would find a person with the charm to take him beyond himself so that he could be a lover. What people don't understand is that the same process is happening in the other person: she thinks he's going to lift her out of herself to become a lover.

Well, our culture doesn't support loving. It supports working, surviving, being right, overextending oneself, being distracted, not being stupid, and so on. And, after a while, she turns out to be a great disappointment. The complaint starts: "She no longer lifts me out of my old pattern of being. I have relapsed into being critical, or placating, or manipulative, or whatever."

Disappointment is the inevitable aftermath of falling in love. When you fall in love, you do not get a promise of satisfaction from the other person—any more than when you go into business you're promised that you'll make money. And just as in business, you can evaluate how successful you are. When profits start to fall, the question is not "Why do my customers have such bad taste?" but "What am *I* doing that's not producing better results?"

An important thing therapists know is to look at your relationship as something *you're* doing—and that the other person came into the relationship hoping he would be pleasing, wanting to experience love—he didn't come to ruin your life. He could be viewed as doing the best he can at any moment. In fact, his behavior represents what you have elicited from him at that point. Because, you see, you had a fair look before you became embroiled, and you said, "That's the kind of person I want." Now if he's acting angry or hurt or whatever, that's what's happened to him in the course of living with *you*.

Seen in that way, what happens between the two of you becomes a comment on your skill as a "relater." It never becomes a comment on the quality of the relationship or of the other person, even if he's angry. *(Continued on page 458)*

Robert Shaw, M.D., *is a psychiatrist and family therapist. Formerly a professor of psychiatry at Albert Einstein College of Medicine, in New York City, Shaw is now co-director of the Family Institute of Berkeley, California.*

couples

Journalists Steven and Cokie Roberts, forty-four and forty-three respectively, both cover Congress —he for *The New York Times*, and she for the *MacNeil/Lehrer Newshour* and National Public Radio. Married twenty years, they have two children, a boy, eighteen, and a girl, sixteen.

HE: When you start life together at twenty-two or twenty-three instead of at thirty-five or thirty-seven, you feel you have time to do everything. Unlike so many of our younger colleagues who are agonizing over questions like "Should we move?" "Should we have children?" we just went ahead and did it. Cokie gets a lot of the credit for holding everything together. It was a mark of what the world was like in 1966, when we got married, that we didn't even discuss who would give up his job. Cokie did, even though she was starring in and producing her own television show in Washington and making more money than I was—which she still does.

We are a Jewish-Catholic marriage, and we had to confront very early what we really cared about in a relationship. We were under a lot of pressure from our parents; and as painful an experience as that was, it was also very positive. Our marriage has evolved greatly, though Cokie still takes the major responsibility. But we really are professional people. Having been that for a while infuses our whole relationship because we can't pretend that one of us is more important than the other. We both have the same job.

SHE: At the tender age of eighteen when we met, I thought Steven would be a wonderful parent. We met between our sophomore and junior years of college at a student political congress. We shared the excitement of dealing with things governmental. Now our work is so intertwined we sometimes both lay claim to the same brilliant insight.

But we work for different media and that's very important. We're forced to be cooperative. Essentially we arrange it so that while one person is on the road the other person is at home. If there's a school meeting or whatever, we try to look at each other's schedules and say who can best be at this one.

I do feel strongly that women could be losing the long view of life and that would be a shame. So you say no to this job today—well, another job will come up. I have absolutely no regrets about any of the jobs I turned down. Even as a kid I always had an image of Steven and me grey-haired, rocking on some porch, watching our grandchildren playing and laughing. I've always thought growing old together would be nice.—M.O.

Cokie and Steven Roberts:
He: "We can't pretend that one of us is more important. We both have the same job"

thighs & whispers

Love is always having to say, "You're thin."

By BOB SHACOCHIS

There is a myth prevalent in the diplomacy of relationships that one partner will automatically pacify the insecurities of the other. We can call this something really stupid like the Pact of Soothability. Each member is required to say, as often as necessary, "Your mother/boss/friend is disruptive because she feels threatened by you. She knows you're happier/smarter/better looking than she is." Using this neat formula of rationality, partners pamper each other into the belief that the danger comes from without, never from within.

Of course, this is no more true of couples than of nations. Think of NATO. Think of the Democratic Party. Within each organization, its members are driving one another up the wall. Negotiating with the Soviets or debating Republicans is simple by comparison: they are the enemy—they can be trusted to be always and unforgivably wrong.

Here's what I'm saying: it is virtually impossible to pacify the insecurities of the person you love. If you're honest in the tiniest way, you already know the reason why. It's because you, like me, are the headwaters of those insecurities, you and your loose mouth, your independent habits. Okay—my mouth, my habits. Let me offer several examples from the relationship I have with the woman I've lived with for eleven years.

We're not married, a fact you may consider by itself a prime example of how volatility can be willfully bred in a relationship. We observed our friends marry and divorce, remarry and divorce again. Sacred vows of matrimony, eh? We weren't selling stock to the public; we didn't need a church to instruct us about what we already knew: that we were blessed, bonded, and under obligation not to destroy each other, as seemed to be the current style.

We wanted to avoid being hypocrites about the language, but we didn't want to be abused by it either. For instance, we weren't going to allow landlords to refuse our applications merely because in their eyes we weren't married *enough*. So when the circumstance suited us, we referred to each other as husband and wife. As you might imagine, though, this system didn't always work smoothly, and when it failed, it failed, always, because of me.

The most shameful case I can recall took place at Bread Loaf Writer's Conference, in Vermont, an environment in which creative energy becomes neurotic confusion. On the afternoon the conference opened, as the two of us were leaving the reception hall, I noticed a fellow I'd previously met, one of the distinguished gentlemen of literature, coming up the walk. He was a particularly intimidating old bull, and he was accompanied by his wife and teenage daughter. "Well, hello," I said, stepping forward. "How are you, you look terrific," etc., and for a minute the four of us stood clumped together, immersed in chitchat.

I had forgotten, as I sometimes do, that I had inadvertently excluded the woman with whom I live. "Oh," I said, stepping back to be by her side once again. I attempted to introduce her. "This is . . ." I began haltingly—and my thoughts jammed. "This is . . . uh . . . this, um, is . . ." Wow. I might just as well have said, "This is some bimbo I picked up in town, slept with last night, and now I can't remember her name or get rid of her." The distinguished writer scowled. Mother and daughter glared down their noses, sniffing at the humiliation of my companion.

What had happened? I had lost the service of my tongue trying to calculate the most genteel form of introduction. Was this woman Barbara (her given name but one she rarely uses) or Catfish (the nickname everybody calls her by)? Was she my wife, my girlfriend (a thoroughly inadequate label), my lover (a bit too extravagant a description)? As it happened, Catfish was dropping me off at Bread Loaf, notorious for the naughtiness indulged in by its participants, and would return to fetch me a week later, after the conference. Not being able to identify and introduce her properly was the most effective way ever to bring her insecurities to the surface. She wondered at a very loud volume if here, on the brink of her departure, I had already conveniently forgotten her place in my life. Did I not want people, particularly females, to associate me with her? What exactly was on my mind? she demanded to know.

How do you pacify those insecurities once you have provoked them? Better not to try. Better to admit you are a fool and to beg tolerance.

In everyday life, the worst questions Catfish can ask me concern her appearance. Depending on a set of variables (mood, context, time, place, effort), I think she is stunningly gorgeous, classically beautiful, stylishly pretty, or comfortably ordinary. The range here seems to me realistic and natural. But if I come upon her standing unclothed in front of a full-length mirror, examining front, back, and side views with a doubtful expression, I reverse my direction. She has a firm, athletic body, but what does that matter? If I don't get away in time, she snares me with the question: "Am I fat?" You'd think there's only one answer, but there's not. There are plenty of them, and she's going to solicit them all.

"No," I say, "you're not fat."

"What about here?" she asks, pinching the insignificant, Botticellian swell of her abdomen.

"Only an anorectic would call that fat."

"I've always hated it," she says.

A group of her friends has recently discovered liposuction. "Go get it vacuumed off if it bothers you that much," I say.

"So you think I'm fat?"

Pampering is really a form of condescension, an acquiescence to silliness, an acknowledgment of the other's inferiority, and I refuse its strategy. A man cannot possibly pacify a woman's insecurities about body image in a reliable, *(Continued on page 460)*

Bob Shacochis *is the author of "Easy in the Islands," a collection of short stories.*

ménage à cat

What makes a purrfect couple?

By TRACY YOUNG

Love at first sight today is psychologically unfashionable, regarded as pathology or, worse, a breach of taste. But it still happens, and here is what happened to me.

I was working one fall at a foundering magazine, and to relieve the boredom born of unrelenting anxiety, I often left the office, sometimes at lunch hour, occasionally in the middle of a long afternoon, to stroll about the neighborhood, a dull stretch of midtown gridwork whose sole attraction was a fancy cat store (or rather, a hole-in-the-wall where the surroundings were as dingy as the cats were elegant). I had no intention of buying a cat, having long since pronounced myself an unfit owner, but I found the presence of these animals soothing—the way some people are calmed by spending a half-hour in the pew of an empty church.

One November afternoon, the kind of day when the sky is an ominous almost-white, I wandered in, and out of the corner of my left eye caught a glimpse of something huddled in the back of a cage. It had a small, rather pointed head, two sharp green eyes, huge, bat-like ears, luminous grey fur, and a Dickensian air; it looked, in truth, more like a rat than a cat. Instead of being repelled, I was riveted.

"What is this?" I asked the proprietress, without daring to take my eyes off it.

"A Russian Blue," she said. "And you don't want one."

A none-too-savory-looking character herself (she would have been at home in a P.D. James novel), she went on to explain that Russian Blues are very difficult, and tried to turn my attention to a Siamese across the narrow room.

"Just let me hold him," I said, and the woman, muttering, opened the cage and lifted a miserable thirteen-week-old male cat out of his paper scraps.

I took him, as gently as I could, and held him against my shoulder, scarcely breathing myself. Finally I heard the faintest purr—not so much a purr as a sigh, of resignation perhaps. I promptly fell in love.

"Your name is Cole," I whispered into the down of his neck. The name had popped unbidden into my mind. I don't know why—except for the obvious fact of his color, and possibly because the smooth, disdainful shape of his skull reminded me of an old photo of a pomaded Mr. Porter.

In "Concerning the Birth of Love," a chapter of his book, *Love,* Stendhal describes "crystallization," a process by which the love object becomes endowed with laudable qualities, like a bare bough tossed into a salt mine that becomes encrusted with "scintillating diamonds" until the original branch is no longer recognizable. He explains that this process happens most easily when the infatuation is not immediately consummated. I left the cat store, trudged back to work, went home that evening, and entertained myself with thoughts of Cole, a delicious torture that I indulged in over the next week or so.

I have no idea—or memory—of just what I thought would happen if I brought this fantastic creature home. *Something*. I did know that I had to have him, no matter what he cost (the cats in this hovel were very expensive), though I would risk the ridicule of friends who brought in strays or purchased cats from Bide-A-Wee. I returned to the store and told the owner that I didn't care what the cat was supposed to be like, that he liked *me* (he had purred) and I liked him, and here was a blank check, would she please fill in the amount, on the remote possibility that it would divert me for foolish financial reasons from what I now regarded as a fragment of destiny.

There are any number of explanations for why I fell so precipitously in love with Cole. According to Stendhal, love at first sight depends on the element of surprise after a long, fallow stretch of boredom. But I tend to believe that this thunderclap had some more mystical—if slightly skewed—significance. At the same time that I was chewing my nails at my boring job, I was also working on a piece of fiction that I eventually finished and sent off to *The New Yorker*, as I had been doing with poems, stories, even filler items, ever since grammar school, collecting in return an impressive stack of tidy printed rejection slips. What was unusual this time was that I was utterly convinced—as convinced as I had been that Cole was the cat for me—that I had finally struck the perfect *New Yorker* note, a conviction only enhanced by the fact that the magazine had kept the piece an auspicious length of time.

When I heard from *The New Yorker*, it was not a form rejection: it was a handwritten letter from one of the editors who was extremely nice and quite encouraging. I was not disappointed, and I quickly wrote back, thanking the editor for his kind words, but adding that I had been so convinced that the piece would be accepted that I had gone out and spent the money I would have been paid for a Russian Blue cat. "Please advise." I never received a reply.

Now, if you think that the moral of this story is that you can't believe in magic, you're wrong. It takes faith to fall in love, and faith to send stories to *The New Yorker*, and faith (though some may call it madness) to spend money you haven't yet earned. What matters is the leap—not where you land.

In *Cinderella and Her Sisters: The Envied and the Envying,* Ann and Barry Ulanov compare Cinderella, the young girl who "in spite of all difficulties. . .remains convinced that her wish will be fulfilled," to Kierkegaard's Knight of Faith. Cinderella, with her childish innocence, purity of heart, and acceptance of the absurd—of reality—wins her prince, whereas Kierkegaard, who broke his own engagement, can only console himself with resignation, wondering, as he does in *Fear and Trembling*, "Why has he been denied this final act of daring?" It was not, the Ulanovs explain, that *(Continued on page 459)*

Tracy Young *is a contributing editor for Vogue.*

couples

● San Francisco Forty Niner quarterback Joe Montana, thirty, returned to professional football this past season barely seven weeks after surgery for a serious back injury. He gives much of the credit for his practically miraculous recovery to his wife, Jennifer, a quintessential California Golden Girl and model, twenty-nine years old and just under six feet tall, who met him on the set of a TV commercial.

They can't keep their hands off each other. While he talks she toys with the shoelaces on his sneakers. While she talks he rubs the back of her neck. When he proposed he had a plane fly overhead with a banner that read, "WILL YOU MARRY ME, JEN? LOVE, JOE." A week later she found a two-carat diamond engagement ring in a box of Godiva chocolates. They married after the Pro Bowl in February '85. They have a daughter sixteen months old, and as this issue went to press they were expecting their second child any day.

Her competitive spirit is what hooked him: "She told me she could beat me in basketball. She said she could throw a football farther than I could. Well, she cheats."

"When I played Joe in basketball he told me even *guys* didn't guard him as closely as I did," Jennifer says. They stopped playing backgammon on the second night of their honeymoon, because, she says, "Joe couldn't stand to lose."

The shared fighter's instinct was put to the test last September when Joe separated a disc in his back. When the Montanas heard the news that he might never play again, "we both just cried for ten or fifteen minutes," Joe says. "After surgery I went through crazy emotions, but whichever way I went she was there." Jennifer, then six months pregnant with child number two, not only moved into her husband's hospital room for a week, but stayed at his side for five weeks of physical therapy, telling him, "If you're physically tired, I can understand it, but if it's just mental, you have to go on." He did and then threw three touchdown passes his first game back. —M.O.

Joe and Jennifer Montana:
He: "She told me she could beat me in basketball and throw a football farther than I could"

Details last pages

Pete Tangen

Martin Short and Nancy Dolman:

He: "I'm funny at home, and Nancy's funny at home. We dance all the time"

● Comedian Martin Short, thirty-five, is best known as the lovable, frenetic nerd Ed Grimly, who appeared on *Saturday Night Live* a few seasons ago. Now starring in *Three Amigos*, he will appear in two more films in the next year. His fellow Canadian and wife, actress Nancy Dolman, thirty-three, is staying at home to raise Katherine, three, and Oliver, nine months.

SHE: When I first met Marty—we were in a Canadian production of *Godspell* together—I was twenty and still very much infatuated with rock 'n roll. Marty was so *straight*. But he impressed me. I had never met anyone quite so confident at such a young age. He was very witty. One word from him could devastate a whole room. He was a little unnerving.

HE: We both come from close-knit families. As the youngest of five, I was encouraged to show off all the time. Nancy's my best audience. I'm funny at home and Nancy's funny at home. We dance all the time. Ed Grimly, in fact, mainly developed with Nancy. She'd be on the phone and see Ed peek around the corner. I'd do him in the nude coming out of the shower.

SHE: Marty is Mr. Overkill. Any event, no matter what it is—my father's birthday, say—excites him. If it happens to snow on Christmas, I have to get out the oxygen tank because Marty has a complete heart attack. After twelve years with him I get excited about everything, too.

HE: We've grown into one person. We both cry at movies, at *Two for the Road*, at *It's a Wonderful Life*. We celebrate two anniversaries, the illegal one when we first had sex, and the legal one when we got married. I give her yellow flowers for the legal and big, red roses for the illegal. This relationship is the great success of my life.—M.O.

Details, last pages

Bonnie Schiffman

AMAZING space

Paris: *Right*, the vast glass- and steel-vaulted nave of the former railroad station, the Gare d'Orsay, transformed into the sculpture allée of the Musée d'Orsay—a parad of masterpieces by Rodin, Rude, and Carpeaux (here protected during installation), as well as works by lesser-known artists, like the two exuberant bronzes (*opposite page*), c. 1864,

Two glorious new museums—in Paris, in New York City—celebrate the best of 19th and 20th century art

Francois Halard

BETTMANN ARCHIVE

"The Musée d'Orsay provides a place to stroll among pleasure-giving masterpieces, recalling the café-concerts and idle promenades on the river banks depicted by the French Impressionists"

By BARBARA ROSE

Scarcely two hundred years old as an institution, the art museum has come to play a central role in the cultural life and identity of a nation. Originally, that role was to open the private princely collections to the new democratic public to educate the masses to appreciate the finer things in life. Recently that role has been redefined: museum visits are replacing country outings as a way to relax and revive. Unfortunately, the sense of peace and silence, of leisure and self-renewal has too often disappeared from some public spaces. Two new museums offer the longed-for vacation from the overcharged electronic environment bombarding us into insensitivity. The Musée d'Orsay in Paris and the Metropolitan Museum of Art's Lila Acheson Wallace Wing in New York City, major additions to our understanding of the origin and development of modernism, are sure to change the way we see art and to redefine the museum as a place of refinement and contemplation.

"Orsay," as the grand new Parisian museum, which opened in December, is familiarly known, has deliberately rejected the circus atmosphere associated with most recent efforts to mass-market museums. Instead, this museum provides a place to stroll among pleasure-giving masterpieces, recalling the café-concerts, outdoor dances, and idle promenades on river banks depicted by the French Impressionists.

In 1971, it was decreed that the dirt-encrusted Gare d'Orsay, the huge glass and iron railroad station on the Seine designed by Beaux-Arts architect Victor Laloux in 1900, would be saved from destruction and restored to its original pompous glamour. The problems then became not only financing the project, which had been in the works through three French administrations, but also finding the right team to handle such a spectacular challenge.

Eternal credit goes to the architects, engineers, planners, and curators who preserved the original structure while building an interior that would give scale and setting to the extremely diverse categories of objects produced during the last half of the nineteenth century—not only painting and sculpture, but also decorative arts, photography, architecture, and urban design.

The team faced the double task of providing a coherent historical context for the earthshaking events that gave birth to modern art and to the industrialized world while identifying and showing the best of the French national collections. The goal was to recreate the environment that made

Paris, in the words of critic Walter Benjamin, the cosmopolitan "capital of the nineteenth century."

Under the direction of Louvre curator Michel Laclotte, the most fundamental decisions were made regarding what would be included in the Musée d'Orsay—which unites for the first time the Realist paintings of Courbet originally in the Louvre with the masterpieces of Impressionism and Post-Impressionism formerly displayed in the overcrowded Jeu de Paume and the old Musée National d'Art Moderne—and how the exhibitions should be organized.

One approach considered was to group diverse styles and media chronologically, i.e., integrating the official salon paintings of the period with the works of the Realists, Impressionists, Pointillists, Symbolists, Nabis, and others who established the foundations of modernism. Despite the current fashion for academic paintings—formerly seen as kitsch—the final decision was made to separate them from the ground-breaking masterpieces, thus maintaining the hegemony of the fathers of modern art—Courbet, Manet, Renoir, Gauguin, and Cézanne—whose works have been given places of honor in the museum.

Among the curators assigned to Orsay was Françoise Cachin, granddaughter of Pointillist painter Paul Signac, and a well-known scholar who gained international recognition as co-organizer of immensely successful Degas, Manet, and Van Gogh shows. In 1986, Cachin was named director of the Musée d'Orsay, a position that makes her the most powerful woman in the museum world.

Much has been written about the spectacular reclamation of the Gare d'Orsay by Italian architect Gae Aulenti, who has supervised the construction since 1980. She is responsible for the dignified, luxurious style of the new museum, whose tapering granite pillars and enormous ramps give one the feeling of walking through a massive ancient pyramid. Aulenti integrated the existing railroad station into the museum as an overall metaphor for the industrialization and material progress that defined the nineteenth century. It is no surprise that Aulenti, well-known as an opera set designer, has created displays that are of a breathtaking theatricality. Excitement, energy, creativity, imagination: these words sum up what makes the Musée d'Orsay one of the most beautiful museums in the world.

Fortunately, Americans will also benefit from superb taste and intelligently installed galleries at the Metropolitan Museum of Art's new Wallace*(Continued on page 457)*

***Left*, one of the treasures from the Jeu de Paume across the Seine, Degas's melancholy "Absinthe," 1874. *Above*, Françoise Cachin, director of the Musée d'Orsay, at the foot of Carpeaux's "The Dance," 1869, the original of the famous sculpture adorning the facade of the Paris Opera.**

François Halard

Left, painter Suzanne Valadon posed for Renoir's "Dance in the City," 1883. Here, the restored ballroom of the hotel attached to the Gare d'Orsay—now an opulent setting for works like Moreau Vauthier's ecstatic "Bacchante" *(foreground)* and a Beaux Arts masterpiece in itself.

François Halard

AMAZING space

In the Met's Wallace Wing, new works by young Americans have taken their places naturally beside the masters'. Nothing screams at you. Art here is treated with dignity and sensitivity

New York: ***Far left,*** **in the majestic new galleries at the Met—Matisse's painting within a painting, "Nasturtiums and 'The Dance,'" 1912; and,** ***near left,*** **"The Blind Man's Meal," 1903, from Picasso's Blue Period.** ***Inset,*** **William S. Lieberman, chairman of the department of Twentieth Century Art, and the guiding spirit of the Wallace Wing, beside Henry Moore's "Reclining Figure: Holes," 1975-78.** ***Right,*** **a section of Robert Rauschenberg's "1/4 Mile or 2 Furlong Piece," 1981-86, a mammoth assemblage—the first installation in the Wing's special exhibition space, up through the summer.**

François Halard

STARS & STRIPES

TWYLA THARP GOES BAM!

For over a decade, Twyla Tharp has been making dance interesting to people who aren't interested in dance—and challenging the esthetic posture of people who are. Her 1973 "Deuce Coupe" was a postmodern tour de force before "postmodern" entered the language—a dizzy mix of Beach Boys tunes, graffiti art, and concert dance. Since then, Tharp has played footsie with pop culture—setting dances to the music of Jelly Roll Morton, Frank Sinatra, and David Byrne; anticipating the "Flashdance" look; working in films; dusting off "Singin' in the Rain" for Broadway—while creating new works for classical companies, and even a ballet superstar like Baryshnikov.

This month Tharp returns to the Brooklyn Academy of Music with a reconstituted company and two new works, including "In the Upper Room." Set to a majestic Philip Glass score, it shows Tharp's winning combination of sneakered breeziness and choreographic know-how . . . and a return to ballet's more contemplative roots.

For dance's most ambitious renegade (who's become enough of an all-American icon to be featured in an ad for MasterCard), the engagement at BAM should be a celebration.

Avedon

NEW SAVVY

Appealing solutions for day: dressing—often in suit variations with a softer touch.... Jackets—where the difference starts!—in new lengths, and skirts that are shorter, eased: dressing that's always finished, always attractive...

Elisabeth Novick

Two of the best new suits around town: short, shaped, soft. . . . sensational! *Left:* Calvin Klein's gently bloused "gingham" wool jacket over a matching slim skirt. Jacket, about $530; skirt, about $210. Saks Fifth Avenue; Kaufmann's; Frost Bros. . . . *Right:* Bill Blass's slightly fitted, slightly flared brown-and-ivory Prince of Wales plaid wool jacket and matching skirt. Late Feb. at Nan Duskin; Kaufmann's; Dayton's; Neiman-Marcus. To order at Elizabeth Arden Salons; Liberty House of Hawaii. These four pages: hair, Gabriele Vigorelli; makeup, Lydia Snyder. Details, more stores, see last pages.

ANSWERS

Setting up the difference—setting up the look: a jacket that's more relaxed, more shaped; in plaid for added interest. *Left*: Perfect new day-dressing standard: Schrader Separates' black-and-white plaid jacket, here over a black jersey dress. Jacket, of polyester/rayon, about $110. B. Forman, Rochester NY; Woolf Brothers; Bullocks Wilshire.... *Near right*: Pulling it all together—pulling off a terrific look—Mary Ann Restivo's black-and-white plaid silk/linen jacket (about $420), short silk circle skirt (about $200), dotted silk blouse (about $150). Turnout, late March at Bonwit Teller; Montaldo's; Jacobson's. Jacket and skirt at Dayton's... *Far right*: From David Hayes, the silk jacket in subtle glen plaid and matching skirt. Turnout, with striped silk blouse (not shown), about $795. Elizabeth Arden Salons; Nan Duskin, Philadelphia and Baltimore; Saks Jandel; Montaldo's; Jacobson's, FL; Nordstrom, WA.
Details, more stores, last pages.

Elisabeth Novick

Elisabeth Novick

News in jackets—everywhere—the blouson. Perry Ellis' version, *far left*, in navy linen (about $325), over a white-collared navy sweater (about $250), grey wool jersey skirt (about $200). Macy's, Herald Square; Ivey's Carolinas; Marshall Field's. . . . *Near left:* From Ron Leal for Betty Hanson, a generously full blouson in black-and-white tweedy linen/cotton (about $174), flounced black cotton skirt (about $164), striped blouse (about $198). Altman's; Nan Duskin; Femina, Scottsdale AZ and La Jolla CA; Liberty House of Hawaii. . . . *Right:* Marc Jacobs' approach—a black cotton/rayon drawstring jacket (about $260), matching pleated skirt (about $150), white cotton off-the-shoulder top (about $40). Turnout at Charivari, NYC. Top and skirt at The Twenty-Four Collection, Miami; Ultimo, Chicago. Far left and right, hair: Alex Hilliard for Xavier salon, NYC; makeup, Lydia Snyder. Hair, left: John Sahag, John Sahag salon, NYC; makeup, Andrea Paoletti. Details, last pages.

ANSWERS

ANSWERS

Daytime constant: stripes borrowed from menswear dressing and given a whole new beat. Case in point, *left*: Gloria Sachs's shapely black-and-white chalk-striped suit: a short, small-fitting linen jacket and matching full skirt—as easy, as pretty as a two-piece dress. Jacket, about $316; skirt, about $240. March at Lord & Taylor; Kaufmann's; Ivey's Carolinas; Montaldo's; Neiman-Marcus. . . . *Near right*: For a welcome change—J. Tiktiner's double-breasted coat-dress, in navy wool, striped in white. About $1060. Late February at Bergdorf Goodman; Charles Sumner, Boston; Nan Duskin, Philadelphia and Baltimore; Jacobson's; Kane's Chicago; Neiman-Marcus. . . . *Far right*: The authority of a pinstriped jacket; the attractiveness of a more relaxed attitude—Guy Laroche's navy wool pinstriped jacket, here with a solid navy wool gabardine skirt. Jacket with matching striped skirt, about $655. Guy Laroche Boutiques, New York; Atlanta; Chicago. Hair, left: Alex Hilliard for Xavier Salon, NYC; opposite: Gabriele Vigorelli. Makeup, both pages, Lydia Snyder. Details, next to last pages.

ANSWERS

Part of the picture: pants, cut a little softer, carried off with confidence. *Far left:* All-of-a-piece pants dressing—the jumpsuit—from Frances Henaghan, in a small houndstooth check. About $195. March at Lord & Taylor; Lillie Rubin-South & West; Marshall Field's; Goldwater's, Arizona. . . . *Near left:* Updated classics—a longer navy wool jacket (about $600), matching trousers (about $280), charming ivory sweater (about $420) from Escada by Margaretha Ley. Saks Fifth Avenue; Lilly Dodson, Richardson TX; Helen's of Course, Portland OR. . . *Right:* Relaxed, racy—Alfred Sung's navy suede jacket (about $365), over black trousers (about $106), a white silk blouse (about $173). Alfred Sung/Sung Sport. Alfred Sung Boutiques Boston; Short Hills NJ; Washington DC; Lou Lattimore, Dallas. Hair, Gabriele Vigorelli; makeup, Lydia Snyder. Details, last pages.

Elisabeth Novick

haircolor '87

the new enhancers

Deborah Turbeville

NO LONGER SLAVES TO HAIRCOLOR, WOMEN HAVE BEEN FREED BY REVOLUTIONARY CHANGES. ON THESE EIGHT PAGES, THE NEWS... REASONS WHY...

Hands-on revolution: Innovative "color" glove, *above*—here with Clairol's Jazzing haircolor. And modern—enhanced—color, *opposite*: L'Oréal's Colours Fantastiques. Romeo Gigli dress. Details, last pages.

Hiro

NOW, LESS DEMANDING HAIRCOLOR THAT ENRICHES, BRIGHTENS, LIFTS...AND GOES ON IN A FLASH

By Allison Kyle Leopold

In the last decade, women's concerns about haircolor have undergone a transformation. Ten years ago, for example, women worried that coloring their hair automatically resulted in ruining its condition, making it dry, straw-like, brittle. They were concerned about being "tied" to haircolor, of being slaves to "ugly roots." Ten years ago, women were afraid, too, of losing control of the coloring process altogether, of starting with a "few" lightening streaks, and ending up an overall, solid blond.

So observes Louis Licari, haircolor expert at La Couleur de La Coupe salon, NYC, and a Clairol consultant. When he was first starting out, he recalls, everyone wanted—and got—what were known as ash tones. "Color was extremely ash then; highlights were ash, and by today's standards, extremely green," he remembers. Largely, that was because of the fear of a home-grown brassy look, what some people might remember as "Goldilocks hair." And today? A profound difference—both in women's concerns and in the quality of haircoloring. Color is simpler, more basic, he finds. Formulas are different—kinder to hair, less damaging. Color or is applied today in ways so that regrowth is more natural; and with coloring agents that, when applied, go to a certain level and then stop acting, it's actually harder now to make a mistake.

Listening to Licari speak, there can be no question in anyone's mind that haircolor has been—and continues to be—fine-tuned to the nth degree. Talking with him and other experts in the field, the phrase one thinks of again and again is *revolution*—not only in haircoloring methods, but in women's attitudes toward products. The settings, the psychology, even the once-standard methods of coloring have been reexamined—and overhauled. Highlighting caps (remember them) are now regarded as "quite primitive, really." Foils, while still the predominant highlighting technique, are now being used in conjunction with new tools, new formulas. The foil might be filled, for instance, with a protein gel coloring (instead of conventional color) that acts as a buffering agent, adding sheen, reducing hair porosity. Most of all, while interest in, and acceptance of, haircolor has soared—more women color their hair than ever before, with little or no reluctance about admitting it—the intensity of the colors being created, has, in fact, back- *(Continued on page 455)*

Other changes: in new techniques, new tools. The next time you walk into a salon, you might see your colorist with rubber gloves, a bowl of color, applying it with his or her hands, *left*. This method, something many salons are beginning to offer, is done after foil-highlighting, to even and blend highlighted and non-highlighted hair with an overall gloss.
And, hands-on color like this can just as easily be left on for thirty seconds as it can for thirty minutes.
The result: more fine-tuning of haircolor—now, you can request the slightest nuance of change and get it.
Other tools—brushes, cotton swabs—are also part of the fine-tuning of color. If one or two highlights come up too dull, they can be singled out and made warmer, more golden—e.g., using new gel colors, such as Clairol's Logics, *right*. And grey can be touched up in the same way. More: the trend now for quick-paced wash-in color to add lights, lift, the kind you get with Vidal Sassoon's gel formula Colorific colors (for home use) or Sebastian's Systema Coloré Tint (salon only).

Details, last pages.

Frank Schramm

SUBTLETY OF COLOR... A WARM GLOW, A SOFTER MOOD

These pages and
page 414:
Hair, Bruno Weppe
for Jean Louis David;
makeup, Michel Delarue.
Bulgari jewelry.

Deborah Turbeville

NEWS, IDEAS, TRENDS, CHOICES... FROM TOP INTERNATIONAL HAIR EXPERTS

By Shirley Lord

A woman should never *look* as if she has had highlights, says Louis Licari of La Couleur de La Coupe and haircolor consultant to Clairol, "even though highlights are a fact of life. One should never be able to tell where the 'foils' have been. There should be no regularity or precise 'lines of light' in the hair. That is old-fashioned. Color blending means highlights can—and should—be random, all over the head. I often apply a rinse, a combination of tonalities for one minute to intensify and enrich *all* the colors on the hair."

the new hair "makeup"

"Haircolor is the new 'makeup,'" says Jean-Marc Maniatis, internationally known French stylist with four salons in Paris and haircolor consultant to L'Oréal. "Today, women are wearing less makeup—they like translucence, a minimalist approach. I see haircolor taking makeup's place as a new way to highlight skin tone, even out features. For years, the cut was everything. Now, we use haircolor to style the hair."

Encouraging sign of the times: the number of leading haircolor experts who are involved on a daily basis through their work with clients, and who also advise major haircoloring companies. They are obviously in a position to know what women want and —through their consultant work—are able to help deliver it.

Hair expert Garren says: "The cut has been the newsbreaker for so long. Now, color makes a cut even *more* of a fashion statement and part of a woman's total look." Garren regularly "picks and chooses" several shades from L'Oréal's large roster of colors (some from their new Performing Preference Colours Fantastiques range) to "contour" hair as makeup "contours" the face. "Every kind of formulation is available now and so are the tools; but above all, it is in the *hands*." Yours as well as the pros'.

"Color and shape are partners; now, they go together for best results," says colorist Annie Humphreys of Vidal Sassoon, London. . . .Another modern shaper: the brush/hair spray tool, *above;* Gad Studio, NYC.

HAIRCOLOR it's all in the hands — yours or a pro's

Color comes today in mascara-type wands (*sketched above*), easily brushed on to already dry, styled hair for special effects—easily washed or brushed out (from L'Oréal Zazu Hair Colorbursts in "fantasy" colors—Blue Lagoon, Tootoo Pink. . .to "real" colors, *swatched here*—Gold Blondness, Bronzing, Cellophanes from Sebastian). Color comes in gels—fingerpainted on wet hair, blown dry for softer results (Revlon's Sizzlin'); brushed on dry hair (Wella's Color Perfect Permanent creme gel—salon use only). . .There are color washes that last about six weeks, depending on how often you shampoo, that add a burnish, a glow, or a different shade—depending on what color your hair is to start with, which color you choose, how much of a difference you want to make. (Redken's Color Blend, Clairol's Loving Care.)

Color in mousse, wash, gel, mascara-wand form. Is one method as good as another? James W. Viera, vice president, corporate technical director of L'Oréal, says, "There are very subtle differences, but all these methods depend on how much is used and who is in charge, a professional or an amateur. A mousse, generally, will give more color than a gel, which gives a deep, burnished sheen. A color wash, generally, lasts longer, a brush-on wand will give an initial blast of color. . . but all can give dimension because of all the different tones used, one on top of another."

To apply natural-looking color that can't be washed or brushed out (such as Clairol's Logics Colorcremes and Torrids Hi-Power Liquid Tints, or the new Ultress Gel Colourant for use at home), Leland Hirsch, of the Nubest & Co. salon, who is also consultant for new product development to Clairol's Professional Products Division, uses a special glove with pronged textured fingertips (see page 415) to blend different tones together, all to achieve, as he describes it, "depth and a sense of proportion. This kind of tool gives a colorist enormous freedom. I can literally 'contour' hair with color, giving an illusion of a different shape to the face."

(Continued on page456)

Bob Hiemstra

HAIR CARE

the modern requirement that improves texture, enhances style

Let's start with an undeniable fact: hair you have to fuss with, that doesn't *work* for you A.M. to P.M. has no place in a nonstop life style today.

What's a given? That a great haircut is a time-saving investment, one of the best a woman can make, worth the money it can cost at a top hair salon (about one hundred dollars in NYC; 25 to 50 percent less on the West Coast). An even better investment? Haircolor, used the "modern" way: to enhance a cut (see *left* and on page 416).

If you want a change, start with hair length; but "the longer the hair, the more care *and* time it needs," said trichologist Philip Kingsley, with clinics in London and New York. "All hair is 'weathered'—i.e., affected by environment; but once hair passes shoulder length, the condition of hair's ends, which are at least two years old, are not commensurate with the rest of the hair.

"The ends are where trouble with styling often starts—and finishes. There's a simple test. Pull out a strand of hair with tweezers; you will find it stretches at the root end, breaks off at the other. The reason: greatly reduced elasticity, in which cuticles are 'rough' and stand up, creating friction, unmanageability, which is why regular trimming is a must."

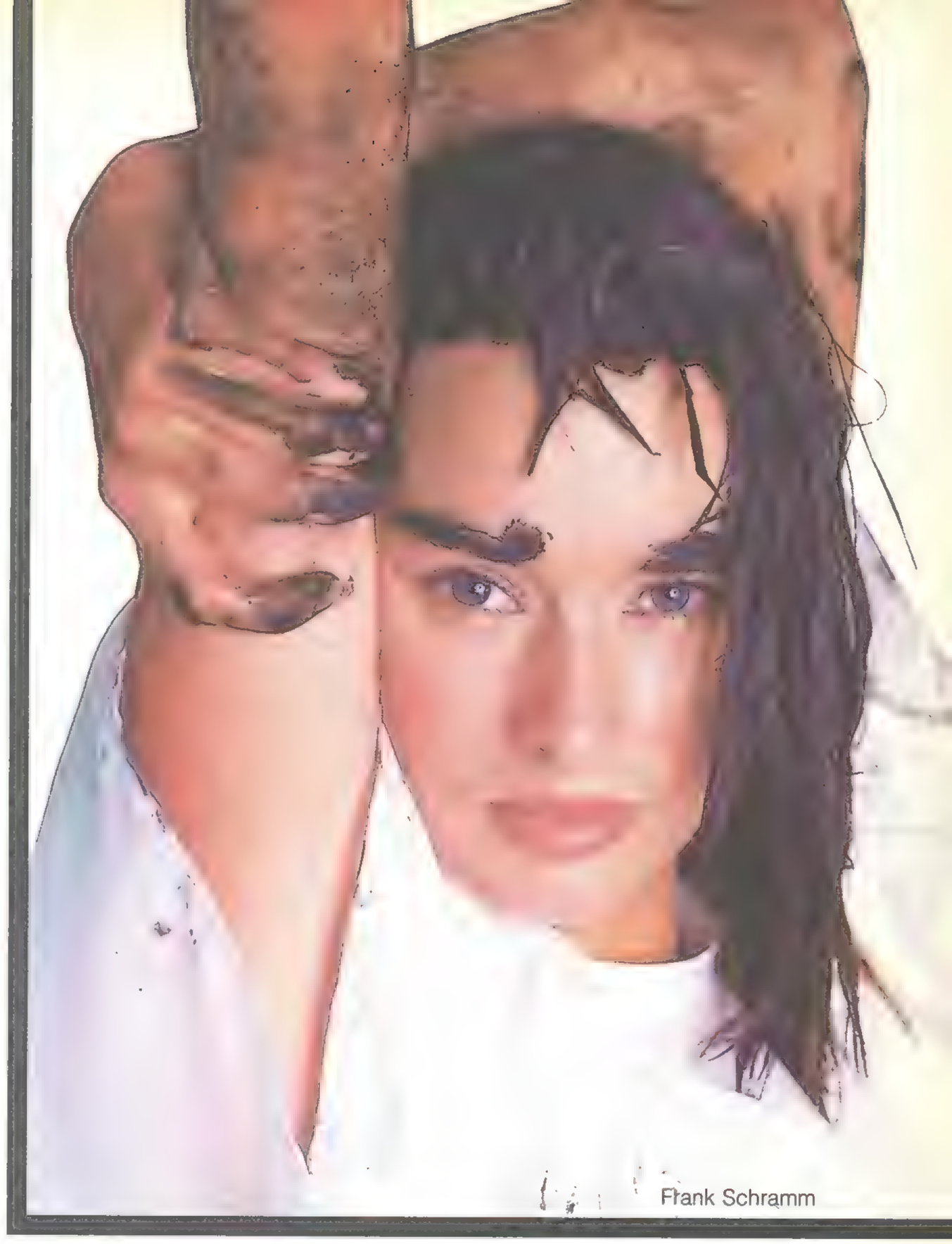
David Cannell, Ph.D., vice president of research and development for Redken, said, "A smooth cuticle, which is slightly acidic, is a healthy one, providing elastic strength *and* reflecting light—creating the shine women want. To keep hair that way, it's important care products 'fit' hair's condition, for the wrong ones (usually too alkaline) can damage the hair's natural protection, its acid mantle, just as severely as the environment (pollution, wind, overheating) and overuse of chemicals can. Hair that has been colored, permed, straightened (i.e., chemically treated) is more susceptible to damage, weaker than untreated hair, and can absorb water when wet, so that it feels spongy, dries to look drab, unkempt, needs conditioning." One suggestion: Creatíf Zero Based Detangling Rinse from Redken.

The irony is that the key to hair styling is either water or heat: you need water to soften and direct a style, heat to refirm it. For this reason, when hair is chemically treated, most often when it's colored, grooming appliances should be changed, e.g., use a wide-tooth comb instead of a brush, lower temperature settings on appliances, but most of all *read labels*.

The products a woman needs—shampoo, conditioner, shaper, finisher—are available for every kind of hair condition. Of the first two, Philip Kingsley added, "There's a basic chemical incompatability between conditioners and shampoos. I recommend *always* using two different products because a shampoo is meant for the scalp, a conditioner isn't. A conditioner's basic job is to detangle, reduce frizz, smooth the cuticle (with anti-static ingredients), add body, and above all, to help prevent split ends.

"Hair 'size' counts, too. Every hair has oil glands, so the thinner the hair, the more susceptible it is to the effects of oil which coat and weigh down the hair." The result? Very fine hair is perceived to be oilier, limper and needs an oil-free, body-building conditioner. Coarse hair, on the other hand, is drier and needs a more emollient conditioner.

Next month, Philip Kingsley introduces a special hair-analysis computer at Saks Fifth Avenue and Bloomingdale's. It measures hair size (in microns), asks a series of *(Continued on page 456)*



Frank Schramm

What's in the future for hair care? "Biotechnology is now looking *below* the skin's surface..." said Ellen Massaro, Ph.D., nutritional biochemist, hair and skin research for Procter and Gamble. "Up to now, although many visible changes have taken—and are taking—place in hair's appearance, they are all *temporary*. Now, researchers want to know if we can affect the hair follicles underneath the scalp surface to control how long hair follicles stay in growth-versus-rest periods. Once experts understand how to regulate hair follicle activity, we may someday be able to develop products that keep cells producing hair pigment, prevent premature greying. Same thing for hair texture. The question is, if you have coarse hair, can hair follicles be *biologically* altered to make hair less coarse? How can we make hair finer, but not so fine that you have to use daily conditioners to make hair manageable? In other words, today, we are able to affect hair fiber only *above* the scalp. Next, we hope to go below the skin to make a world of difference."

LETTING go

For women, now, vacations have taken on new meaning, and time out involves a different set of goals. Images of soaking up sun on a beach have been replaced by the reality of a new fitness balance, which puts you back on top—refocused, refreshed, recharged. And there's no better spot than a spa to discover that. Here, two spas, two stories...

Behind the Golden Door

By Amy Gross

The Golden Door is a spa full of women who are taking leave from their lives. They have had it. They've been running an office or a household, or both, answering to other people's needs, rubbing their nerves ragged being efficient and competent and sometimes even creative, while worrying about their weight, flab, health habits, and energy level. They are very tired. World-weary. Picture them, then, crawling across the country to this oasis in Southern California.

Now, picture them leaving The Door a week later. More specifically, picture me. I have lost over six pounds, and eight inches from here to there. The transformation in my shape, revealed by mirrors in aerobics class, stuns me. The transformation in my spirit is even more drastic.

From the usual mid-winter holiday, I return to work with some bitterness, peculiarly unrefreshed. I guess I don't find it either relaxing or fun to spend whole days on the beach doing nothing but gaining five pounds and fending off skin cancer.

From The Door, I do not so much return as bounce back. I am buoyant. I am what I can only describe as "extremely happy" for the next six months, and have remained fairly on top of things ever since. My theory is that an endorphin-high sets in by the third day, in response to approximately five hours of vigorous exercising every day. Even to me, a naturally inert object, it became clear that moving makes you happy. Though I still recoil from brutal activities like running or jogging, I have continued to exercise on a regular if not fanatical basis.

The usual vacation is surrounded by a very specific holiday hysteria. But The Door, designed to resemble a Japanese inn, immediately signals peace; the first impression is of pagoda roofs, rock gardens, quiet figures gliding by in white kimonos and sneakers. Each room has a garden and, unexpectedly, a whole wardrobe waiting for you—warm-up suits, shorts, one of those white kimonos, even gloves and a scarf for early-morning walks. In the bathroom, a terrycloth robe, and all the bathing necessities down to body lotion and lip moisturizer, alert you that you are in the hands of pros. You could have left home with a pair of sneakers, some socks, a leotard, and a bathing suit.

The uniform is more than a convenience. It's a great relief. You don't have to think about what to wear. You don't have to define yourself through your clothes. In the uniform, you become somehow impersonal, just another body in need of care. Your talents and your drives retire to a far corner; even your personality can take a rest. Except for a one-lap race in the pool during water exercises, in which grown women hug plastic duckies or alligators or turkeys and kick through the water, you don't compete for anything. Success is getting through an abdominals class after an hour of aerobics. Triumph is completing the one-and-a-half-mile walk through the vegetable garden and past the kiwi vines on the first day, and on the last day finding yourself on a *(Continued on page 453)*

The Pritikin "Promise"

by Holly Brubach

Most of my friends, given two weeks' vacation, would go to a tropical island and bake their bones, every now and then rolling out of their chaises longues for a swim. I wouldn't mind that myself; but I know that if I did, at the end of those two weeks I would feel, however relaxed, chubby and lethargic, which is how I often feel at home.

So, when I decided not long ago that the time had come to recharge my batteries, I chose to go to the Pritikin Longevity Center in Santa Monica, California.

The Pritikin Principle

The Pritikin diet is low in fats, sugar, salt, moderate in protein, and high in complex carbohydrates. Coupled with a program of regular aerobic exercise, it is believed to be effective at minimizing the risk of atherosclerosis (the degenerative accumulation of fatty deposits along the inner walls of the coronary arteries) by lowering the serum cholesterol level, and in reducing the risk of developing adult-onset diabetes by stabilizing blood-sugar levels. Given the growing body of evidence that links a high-fat diet to colon and breast cancer (the second and third most common cancers in the U.S. today), the Pritikin program may also help to prevent those diseases.

The diet is named for Nathan Pritikin, who devised it in 1958 when, at the age of forty-two, he was diagnosed by his doctor as having a malignant lymphoma and, in addition, coronary insufficiency, putting him at high risk for a heart attack. Over the years, Pritikin's cancer went into partial remission with the help of intermittent chemotherapy; and his serum cholesterol level dropped from 280 mg. per deciliter in 1955—when he first began to modify his diet—to 94 in 1984. Pritikin died in 1985 at the age of sixty-nine; and, vindicating the diet that he had lived by, the autopsy revealed "soft and pliable" coronary arteries with no evidence of raised plaques, infarction, or scarring. Reporting the findings to *The New England Journal of Medicine,* the doctors who performed the autopsy wrote: "In a man sixty-nine years old, the near absence of atherosclerosis and the complete absence of its effects are remarkable." Given the American Heart Association's statistics—e.g., more than a million new heart attacks in the U.S. each year and one-third of the adult population in our country eventually developing high blood pressure—this is an understatement indeed.

Unlike most of the people who go to the Pritikin Center due to a medical problem, I am (knock wood) a reasonably healthy woman, thirty-three years old, not thin but lean, at a weight within the normal range for my height. For the past few years, I have done aerobic exercise four or five times a week and *(Continued on page 452)*

What Percent Fat?

While most food manufacturers now provide a nutritional breakdown on the package, the information to be found there is often misleading because the percentages given for fat content are usually calculated on the basis of weight, not calories. Fat as a percentage of total calories is a more useful reference. Although, for example, low-fat yogurt is labeled only 1.5 percent fat by weight, a surprising 26 percent of its calories are derived from fat. Margarine and oils, of course, derive 100 percent of their calories from fat. A product so seemingly healthful and natural as wheat germ, in fact, derives 27 percent of its calories from fat. One convenient formula for translating fat by weight into fat by calories:

$$\frac{\textbf{grams of fat per serving} \times 9^*}{\textbf{calories per serving}} \times 100\% = \textbf{percentage of calories in fat}$$

* There are 9 calories in 1 gram of fat. (This formula is only effective for products that don't contain a large amount of sugar, which skews the overall calorie count.)

Example:	**Whole milk**	**Serving size**	**1 cup**	**Fat**	**8 gms.**
		Calories	**150**	**Carbohydrate**	**11 gms.**
				Protein	**8 gms.**

Therefore,

$$\frac{\textbf{8 gms. of fat} \times 9}{\textbf{150 calories}} = \frac{72}{150} = .48 \times 100\% = 48\%$$

Almost half of the calories of whole milk are in the form of fat, even though only 3.3 percent of its weight is in fat. (Most of the weight in milk is water.)

Food Alternatives

- Mayonnaise substitute: Combine equal (by volume) parts nonfat yogurt, nonfat milk powder, which cuts yogurt's acidity, gives it a rich taste. Optional: adding a little seasoning, a dash of mustard. Mixture may be diluted with milk or vinegar to make a creamy salad dressing.
- In a restaurant, do-it-yourself oil-free salad dressing: ask your waiter for an orange wedge, mix the juice with red wine vinegar. Or, combine the vinegar and a dash of mustard.
- In recipes that call for a sweetener, substitute apple-juice concentrate (available frozen, in cans, in most supermarkets) for sugar.
- Instead of adding butter to vegetables, try cooking them in nonfat (skim) milk to give them a sweet/salty taste. Afterward, conserve the milk and use it as a base for soup. Or, for zip, add a splash of orange juice or a touch of mustard to the water you cook vegetables in.
- In place of cream cheese: whip 1 percent fat cottage cheese in a food processor, and use it as a spread on crackers, bread, etc.

Nutrient Surprises

The Pritikin diet represents less fat and less protein than most Americans are accustomed to eating: 10 percent fat (the average American diet is 35-40 percent fat); 10-15 percent protein, or about 56 grams of protein a day for men, 44 grams/day for women (the average American consumes about 75 grams/day). Foods on the Pritikin diet contain up to 15 percent fat—slightly higher than the overall goal because many of the foods on the diet are under that.

Both fats and proteins (and carbohydrates, which account for the other 75-80 percent of the Pritikin diet) occur in most foods in combinations: Soybeans, although a good source of protein (30 percent of their calories), are unfortunately an even better source of fat (35 percent), thereby forcing us to reconsider most tofu products. Peanuts provide a whopping 70 percent fat, as opposed to 16 percent protein; sesame seeds offer 73 percent fat, 16 percent protein; chestnuts (the only nuts within Pritikin guidelines), which are 6 percent fat, 5 percent protein. Vegetables, which would seem to be all carbohydrate, also contain fats and protein. Avocados are 82 percent fat. Anyone concerned about getting enough protein on a diet that proscribes substantial daily servings of meat, poultry, and fish will be reassured to know that asparagus is 39 percent protein, tomatoes 17.

On these sixteen pages: hair by Romain for Patrick Alès, makeup by Pascale Guichard. All prices approximate. Stores, details, see last pages.

Dominique Issermann

PARIS: A MODERN ROMANCE

A new romantic spirit—and sense of humor—infuses the French collections with wit, spunk...even fantasy ...giving a twist to the season's standout themes. Pivotal for day—and symbolic of the new mood: "classic" jackets with softer shaping, unexpected bareness. On these sixteen pages, the whole story...and more...

It all starts on a deserted beach in France... Lured from the deep: sea gods—in this tale, human for a day. The women: thoroughly modern. Thoroughly appealing, *opposite*, in the newest, strongest, perfectly tailored jacket: Jean-Paul Gaultier's —short-sleeved!— tropical-weight wool. (Jacket, $875.)... Leave it to "body" designer Azzedine Alaïa to create the flirtiest safari suit, *this page*: with teasing scoop neck... short shorts! (Cotton gabardine jacket, $655; knit shorts, $320.)

A modern romance...The allure of classic whites—updated with new proportions...the fit of new stretch fabrics

Dominique Issermann

Dressing for a first encounter, *this page:* Thierry Mugler's "classic" poet's blouse—with the news of metal cuff snaps, a zip front. And new fuller pants. (Blouse and pants, $860.) . . . Romance in the air, *opposite:* Starting with Sonia Rykiel's white linen *Great Gatsby* suit, *center:* the jacket, shorter; the pants, tapered. (Jacket, $550; pants, $335.) . . . In new body-hugging stretch fabrics, *left:* Jean-Paul Gaultier's terrific cotton turtleneck dress, longer wool coat-jacket. (Dress, $500; jacket, $1040.) . . . Notch-collar version of Azzedine Alaïa's star safari jacket, *right.* (Jacket, $685.) Details, stores, last pages.

A modern romance... Changing proportions for day, for work: Racy short skirts with jackets at longer

—or smaller cropped—lengths

On the brink of a new adventure, *this page:* Chanel's shorter boxy jacket—a shape cropping up all over Paris! Matching narrow wool skirt. (Suit, $1630.) . . . Dancing to a different beat, *opposite, far left:* Comme des Garçons' freewheeling daytime suit in black stretch cotton, with its slit-at-the-waist jacket and asymmetric skirt. By Rei Kawakubo. (Jacket, $350; skirt, $175.) . . . Ingeniously designed: Issey Miyake's navy and cream cotton dress, *center,* with side slit and bubble back. ($440.) Stores, details, last pages.

A modern romance...Stripes and more stripes: for day, for free time—in nautically inspired knits... with the

The afternoon's
tête-à-tête...
it starts in
the same dreamy mood
as the pas de deux,
foreground,
with Valentino's
softer, sweater-y
take on a navy suit.
In cashmere—
with long reversible
vest "jacket,"
long-sleeved
navy sweater—
striped at top—
and long, straight,
front-slit skirt.
Valentino Boutique.
(Vest, $1148; sweater,
$1095; skirt, $778.)
...Echoes of
more innocent days,
background:
Sonia Rykiel's
charming striped
sweaters and jersey
suspender skirts.
(Sweaters, $625 each;
skirts, $350 each.)
Stores, details,
see last pages.

charm of schoolgirl boaters, bows tied in hair!

Dominique Issermann

A modern romance...Beguiling bareness for day—in leggier skirts, one-shoulder tops, plunging necklines!

As the sun sets, departure delayed. And who could resist...with two of the most alluring dresses in Paris, *this page*: Emanuel Ungaro's body-skimming, body-baring striped cotton jerseys. (One-shoulder, $460; diamond cut-out, $527.) Both, for Ungaro Paris.... A new-wave siren, *opposite*, in Comme des Garçons' new-style suit: long black cotton pile jacket—split in front/back—and striped cotton skirt, by Rei Kawakubo. (Jacket, $410; skirt, $180.) Stores, details, last pages.

Dominique Issermann

A modern romance... Two sides to evening: one, more low-key. The other, more obviously "dressed" ...and for

both, dots with dash!

Epitomizing the season's romantic persuasion, *this page:* Valentino Boutique's strapless silk faille—shirred at the hips, with a short, full skirt poufed by four mousseline petticoats.... The flip side of evening, *opposite:* sleek, streamlined—Sonia Rykiel's sexy "poor boy" sweaters with cutout dots... and lean jersey jeans. As she showed them—with toque hats, white high heels, sheer stockings. (Sweaters, $550 each; pants, $332 each.) Stores, details, see last pages.

Dominique Issermann

A modern romance . . . Changing the shape of summer: bare fitted tops, new short skirts—flared, bubbled, flounced!

A lingering goodbye, *here*: in unforgettable bare black. *Left to right*: One of the best new—bare!—dresses for day—Thierry Mugler's fitted sleeveless cotton with flare skirt. ($800.) . . . Perfect day or night: Claude Montana's bubble-skirted cotton knit with cutout top. ($395.) . . . The racy edge for day: Saint Laurent Rive Gauche's impeccably tailored cotton poplin suit—over bare skin. (Jacket, $875; skirt, $275.) Stores, details, see last pages.

A modern romance...All over Paris: florals in high-key colors...exuberant prints! Here, the best choices...

The fond farewell, *this page:* Valentino Boutique's bare-top silk jersey dress with lusciously overblown flowers on a full silk organza skirt, the delight of three tulle and black jersey petticoats!... Out of this world, *opposite:* Ungaro Parallele's exotically flowered, delightfully bare silk prints—with sweetheart necklines and puff sleeves. *Far left,* as a dress ($1675); *near left,* printed tunic (with matching skirt, not shown), *here,* over leggy bloomers. Stores, details, see last pages.

On these sixteen pages: hair by Horman for Patrick Alès, makeup by Pascale Guichard

Dominique Issermann

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works and what doesn't: new stockings and shoes to set up a season's shorter looks . . . fast changes: dresses for day to dinner . . . jacket news: the key to very polished spring/summer dressing

What works? At the start of this spring season—with a change in proportions and colors—and a turn to lighter-weight fabrics—**you're going to look for new solutions in stockings and shoes.** Lengths vary among dressing options and designers: for the most part, from top-of-the-kneecap to almost any spot above that. What holds true, consistently, is a general move to a shorter length—one that focuses real attention on legs. And that's going to require some shoe-and-stocking changes.

With shorter skirts, you'll find, legs generally look longer and more graceful in high heels: in shoes that are essentially simple—such as sleek pumps or slingbacks. In a season of soft tailoring, the best pumps come with subtle texture—classics such as crocodile, snakeskin, or shiny patent leather. For late-day, most have a decidedly high heel. By day, the height of choice for most women may well be somewhat less (about two inches). New wedge shapes—ones that aren't too heavy-looking or high—also seem particularly attractive.

The stockings you'll reach for this season are sheer—maybe with a bit of sheen; they're not heavily opaque, glittery, or patterned. Spring's toned-down colors for day—a soft ivory-and-brown Prince of Wales check such as Bill Blass's (3)—seem to immediately demand paler legs; but **"pale" can mean many different sorts of colorings. What works best is a hint of color**—"cosmetic" shades. Tones such as blush, ecru, or biscuit stand out: new substitutes for another season's nude—or deadened-white—stocking colors. Designer Donna Karan, for one, has worked out a whole range of new pale colors: milky peach, pink, barely beige. **Other stocking standbys are ones that are sheer and black:** for darker clothes, for dressing—(5) in a flirty short dress like Bill Blass's—for late-day or dinner.

With shorter, barer dresses—ones such as Carolina Herrera's spaghetti-strap black linen slip (1) accessories are best kept to a minimum. **While you may be tempted to fill this sort of bare neckline with jewelry . . . or pile on bracelets . . . what you don't do, in fact, is the better part of wisdom.** One strong piece—oversized gold hoops (1) or a jeweled cuff—may be enough decoration. For the runway, Ralph Lauren showed his pared-down crepe-de-Chine black dress with a big floppy straw hat, much like Dior's 1947 "New Look" (2). For '87 life, his simple crocodile belt is the key accessory.

It also goes to show that this is the sort of dress you can wear more than one way, at more than one time of day. It's the sort of dress that may well turn out to be the handiest dress of the season. It's perfect for spring weather, under a jacket, with a cotton muffler tied at the neck. Perfect for hot weather, with its comfortable circle skirt and easy-fitting top. Perfect for the city because it's black, silk, and sufficiently "dressed" for you to wear it anywhere—with a sculpted silver bracelet, with slingback heels and sheer black stockings.

If there's any other symbol of '87 spring, it's a new take on a classic jacket. For finish and flexibility, a jacket is still the pivotal piece in almost every woman's wardrobe. **Some of the newest jackets around have the familiar look of a jeans jacket; but smaller, cropped—and in an offbeat color** such as David Cameron's chrome yellow (4)—that favorite traditionally-denim look turns into far more than merely weekend dressing. It becomes a piece that goes almost anywhere, that turns a simple black T-shirt and straight short skirt or black trousers into a polished look. And that's a large part of what smart dressing is all about: getting more from the clothes you're wearing.

1

2

3

4

5

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health style

Fitness factors ... understanding nightmares ... fats: good vs. bad ... bed rest—Rx for back pain?

focus of the latest research: helping women to gain greater benefits from exercise, to prevent injuries that can sideline even a dedicated exerciser.

Exercise vs. tension Just as a regular workout schedule is key to becoming—and staying—fit, exercise's stress-reducing potential may also depend on workout frequency and duration. In at least one study in which exercisers rated their tension levels prior to working out on a treadmill, then at several intervals during the workout, it was shown that tension *increased* during the first fifteen minutes of strenuous activity, and that exercise sessions that lasted less than twenty minutes did not leave exercisers feeling as relaxed as did working out for a half hour or longer.

The reason for this initial rise in tension levels, speculate experts, is that it can take twenty to thirty minutes or so of effort and concentration to get into a regular rhythm of movement; after about twenty minutes or longer, that sustained exercise rhythm becomes calming to the body and mind. How long this exercise-induced relaxation effect lasts varies, ranging from several hours to a full day. "From the evidence available so far," said psychiatrist Michael Sacks, M.D., who spoke at The New York Hospital-Cornell Medical Center Women's Health Symposium last fall, "it seems that the greatest benefits to a woman's well-being may come from doing some type of sustained physical activity every day."

Exercise safety "insurance"? In light of soaring exercise-injury rates, experts are urging women to pay greater attention to the qualifications of exercise teachers. One problem: certification programs for fitness instructors vary greatly around the country. The best include training and testing in basic physiology and anatomy, safety and injury prevention, emergency procedures (including a prerequisite of certification in cardiopulmonary resuscitation), and instruction on the relationship of exercise to overall health. Good instructors will also assess your fitness level, demonstrate exercises, and monitor your performance. Three sponsors of certification programs that include training in all of the above: The American College of Sports Medicine; the Institute for Aerobics Research in Dallas; and the Aerobics and Fitness Association of America (AFAA). For information about finding a safe exercise class in your area, call AFAA's Consumer Fitness Safety Hotline, 1-800-BE FIT 86.

DIETS THAT WORK

More proof that crash diets, aside from being potentially dangerous, aren't effective: In a recent study by Albert Stunkard, M.D., and Thomas Wadden, Ph.D., of the University of Pennsylvania School of Medicine, women and men who followed doctor-supervised diets of 400-600 calories a day lost thirty pounds in four months; however they gained back *two-thirds* of the weight they had lost within the next year. In contrast, those who were put on a 1,200-calorie diet combined with nutritional counseling and increased physical activity took two months longer to lose the same amount of weight, but were almost twice as likely to have kept *all* the weight off a year later.

PICKLE CRAVINGS . . .

have long been fabled as a strange "side effect" of pregnancy. But, in fact, research shows that tastes for these and other salty foods may change in a mother-to-be. In studies conducted by Judith E. Brown, M.P.H., Ph.D., at the School of Public Health, University of Minnesota, pregnant women had difficulty distinguishing among salt solutions of different concentrations and tended to *prefer* saltier solutions (a preference that disappeared after delivery). What's more, some doctors believe that salt cravings may actually reflect a pregnant woman's increased physiological need for salt. The American College of Obstetricians and Gynecologists (ACOG), which used to recommend that all pregnant women restrict salt intake to prevent hypertension that may develop during pregnancy, revised its guidelines after studies showed that salt intake did not increase the risk of this condition in previously healthy women. Latest thinking: consuming salt in moderation during pregnancy is safest.

A Case of "The Shoulds"

That's the name psychologist Georgia Witkin-Lanoil, Ph.D., of Mt. Sinai Medical College, NYC, has given to the tendency all too many women have: "the feeling that we *should* do this or that even though we don't have the time or the energy. Learning to make choices and sometimes even to say no is the first step toward using time wisely, maintaining energy and self-health."

TROUBLE IN PARADISE

The crystal-clear freshwater lakes, ponds, and streams of South America, Africa, and Asia may seem like the perfect spot for a vacationing American to go for a swim but they are actually a frequent source of parasite-induced disease, say experts at the International Health Care Service of The New York Hospital-Cornell Medical Center. Ask your travel agent to find out ahead of time if a government agency has determined that the water is free of schistosomiasis-inducing parasites—which can enter the body through the skin; if unsure, swim only in chlorinated pools or salt water. (For more information, a copy of an informative traveler's health care guide, send $4.50 to the International Health Care Service, 440 East 69 St., NYC 10021.)

SALON SECRETS
To Make Dry Hair Soft

Perming and coloring can rob your hair of necessary moisture, leaving it dry and brittle. Now you can put that precious moisture back with E.F.A. shampoo and conditioner. They're Jhirmack's salon secrets to make dried-out hair sensationally soft.

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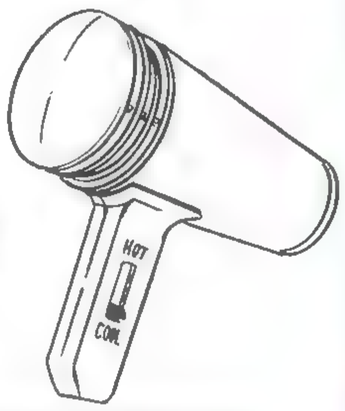
CONDITION ALL OVER

Make sure you comb conditioner through your hair before you rinse.
Dried-out hair needs moisture everywhere.

STYLING FOR SOFTNESS



For softer, silkier hair always set your dryer on cool and style with a vent brush or your fingers to prevent overdrying and damage.

SHINE, SHINE, SHINE

To give dry hair some extra shine, apply just a light touch of conditioner to your hair after you rinse. Then, style as usual.

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Your well-being

BY BARBARA LANG STERN

One of the most powerful reasons you think, feel or behave the way you do in any situation is that, consciously or unconsciously, you're repeating a pattern that's familiar to you. Repeating the familiar is a universal human trait. The familiar is recognizable and therefore somewhat reassuring. It's apt to feel right. You've seen it or done it before; its evils, if any, are known, and you've survived them. The unfamiliar brings anxiety and risk; the familiar tends to feel safe.

At best, repeating the familiar means returning to a behavior or relationship that was successful in your past, and preserving it in the present. For example, as you speak lovingly to someone, you may "hear" your mother's caring voice or expression flowing from you. You may identify with this positive aspect of your mother, encourage it in yourself.

At the opposite extreme, you also might repeat a destructive pattern in a futile attempt to make it come out right this time. Suppose, for example, a woman had a cold, ungiving father from whom she always believed she could have won warmth and approval if she'd just said or done the right thing. Having failed with her father, this woman often will marry a man who is cold and ungiving, in an attempt to gain emotional mastery over a situation she failed in earlier. But failure is built in to her repeated expectation of getting warmth from a cold man! She needs to recognize her self-defeating pattern so she can deal directly with her disappointment with her father; accept the reality that cold men give you coldness, not warmth; form a relationship with a giving man who can meet her needs.

The patterns likely to grip you most strongly are those you absorb in early childhood, because they are your first definitions of life. A very young child isn't in a position to evaluate her parents. So whatever her mother (or father) is like—assertive or compliant, home-centered or career-oriented—to the child, that's what mother *is*, what wife *is*, what woman is and what love is. Later the child learns there are many ways of being a wife, mother, woman, or of showing love—yet, the first-learned patterns retain power.

"The most important, lifelong developmental task for all of us is to become a separate self from our family of origin," says Harriet Goldhor Lerner, Ph.D., staff psychologist at The Menninger Foundation and author of *The Dance of Anger: A Woman's Guide to Changing the Patterns of Intimate Relationships* (Harper & Row/Perennial). "If you find yourself mindlessly following the pattern of your parents, then it's clear you haven't done the work necessary to become a self separate from those dictates. But by the same token, if you say, 'I'll *never* be like that,' and you become the opposite, you're still not separate because you're still *reacting* to the parental example. The pattern still is controlling you. One woman grew up in a household where nothing came before manners, etiquette, and a proper appearance. Those values made her furious. She even got her mother an apron that said, 'Before truth, the right fork!' But now she has swung to the opposite extreme: her intolerance for the amenities is just as great as her mother's intolerance for the improper."

How can we start to understand and gain control of patterns that tug at us?

One of the best ways is to learn about how our parents, grandparents, and other relatives dealt with a particular issue, suggests Dr. Lerner. "We are never the first in our family to wrestle with a problem, although we may feel that way," she writes in her book. "If we do not know about our own family history, we are more likely to repeat the past patterns, or mindlessly rebel against them, without much clarity about who we really are, how we are similar to and different from other family members, and how we might best proceed in our own life."

The road well-taken: why you rely on past tactics to confront the present

We may have to accept some of the anxiety and guilt that come with being a pioneer, even if the issue is as seemingly simple as being the first woman in several generations to combine career and family. There's a sense of discomfort and disloyalty, even betrayal, at leaving the familiar pattern—but that's not all bad, points out Dr. Lerner. "I think women in particular value their links with the past and benefit from the continuity that occurs over generations." It is partly this sense of continuity that makes it possible for us not only to repeat the best of the familiar, but also to exercise another human trait and seek a gradual, beneficial kind of change.

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health style

For years, women who have consulted doctors about acute back pain in which there were no accompanying neurological or disk problems have been given the frustrating advice that bed rest—for as long as a week—is the best treatment. The theory: that extended immobility is most helpful for injured muscles, ligaments, or joints. But recent research indicates that all that bed rest may not be necessary.

In a study reported in "The New England Journal of Medicine" by Richard A. Deyo, M.D., M.P.H., associate professor in the department of medicine and health services at the University of Washington, Seattle, 203 adults with low-back pain were split into two groups. One group of subjects was advised by physicians to stay in bed for two days; the other, for seven days. In follow-up visits three weeks and then three months later, back-pain sufferers in both groups reported—and were observed by doctors—to have similar levels of improvement in freedom of movement and decreases in pain, and were equally satisfied with their medical care.

Dr. Deyo and associates suggest that for an otherwise healthy woman or man who develops pain, two days' bed rest might be a more reasonable—and just as helpful—recommendation as one week's bed rest, and it may reduce potential adverse effects of bed rest, including physical deconditioning.

CUTTING BACK ON THE FAT OR SODIUM IN YOUR DIET DOESN'T HAVE TO INVOLVE A MAJOR TRADE-OFF IN FOODS' FLAVOR. WHILE SALAD DRESSINGS, FOR EXAMPLE, TEND TO BE EXCEPTIONALLY HIGH IN FAT, THERE ARE MORE AND MORE LOW-FAT, REDUCED-CALORIE ALTERNATIVES AVAILABLE (LATEST: CREAMY, CHOLESTEROL-FREE LÉGUME LIGHT DRESSINGS, WITH JUST TWENTY CALORIES PER TABLESPOON)....HELP IN LEARNING TO RELY MORE ON HERBS AND SPICES, LESS ON SALT, TO HEIGHTEN FOOD AROMAS, FLAVOR: *THE HERB & SPICE COOKBOOK* BY SHERYL AND MEL LONDON (RODALE).

NIGHT VISITORS

BY AMI S. BRODOFF

Nightmares jolt us from slumber, leaving behind an emotional afterimage that may haunt us for years. For the dreamer, a nightmare can be as real as any experience in waking life.

At least half of all adults have occasional nightmares, according to Ernest Hartmann, M.D., professor of psychiatry at Tufts University School of Medicine and author of *The Nightmare* (Basic Books). Although these unpleasant dreams may not forecast the future, as our ancestors believed, they sometimes can offer valuable insights into our problems, conflicts, and fears.

One of the reasons nightmares are so frightening is that they often embody a threatening feeling that the dreamer is unaware of or is reluctant to acknowledge while awake, says Harry Wilmer, M.D., Ph.D., professor of psychiatry at the University of Texas Health Science Center in San Antonio.

Such was the case with one woman who, after going through a long, arduous divorce process during which she prided herself on maintaining her calm and composure, dreamt that after she put away her groceries inside a new refrigerator, clouds of grey smoke began to billow from the appliance; when she opened the refrigerator, it was glowing with hot, red heat, causing her to awake in terror of an imminent fire. The nightmare was a vital communication: regardless of how cool and composed she seemed on the surface, if she kept her anger bottled up, her emotions might eventually get out of control.

New research suggests that people who experience nontraumatic (not following a traumatic event) nightmares about once a week throughout life tend to be unusually sensitive, creative, and more emotionally vulnerable than average. In a study of fifty frequent

nightmare-sufferers, Dr. Hartmann found that they tended to have "'thin boundaries'—including experiencing their inner lives in a very direct fashion and lacking psychological defense mechanisms that help in coping with stress." In certain artistic careers, this enhanced sensitivity may be an advantage: novelist Mary Shelley was a frequent nightmare-sufferer; *Frankenstein* was one result.

For most of us, however, nightmares are merely occasional sleep disturbances—and may be triggered by behaviors that are within our own control, says Milton Kramer, M.D., of the University of Cincinnati, director of the Sleep Disorders Center of Bethesda Oak Hospital. Some important preventive steps:

- *Avoid drinking alcohol close to bedtime.* Even one or two cocktails can disturb sleep and increase the likelihood of experiencing nightmares as the alcohol's sedative effect begins to wear off.
- *Don't eat a big meal late at night.* Heavy late-night meals and spicy foods have been proven to increase middle-of-the-night awakenings, enhancing the recall of nightmares and, some experts speculate, possibly adding to the number of nightmares as well.
- *Be aware that certain prescription medications can cause nightmares as a side effect.* Drugs used to treat hypertension and angina, for example, have been associated with increased nightmares. If the onset of a sleep problem coincides with taking a new medication, alert your doctor; in many cases, an adjustment in dosage or a switch to an alternative medication can restore restful sleep.
- *Recognize that recurrent traumatic nightmares can signal a more serious problem.* If you repeatedly "relive" a traumatic or violent event during sleep, you should consider consulting a professional, as this can be a sign that you need help in "getting over" a bad experience. Short-term psychotherapy can help to heal an emotional hurt, put a bad experience behind you.

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Pressure points

Doctors have advised women to be aware of their blood pressure levels and to have blood pressure checked regularly. But many women don't understand what the two numbers in a blood-pressure reading mean. "The numbers indicate the range of pressure between heartbeats," said Thomas G. Pickering, M.D., professor of medicine at New York Hospital-Cornell Medical Center, NYC. "When the heart pumps blood into the circulation, the pressure rises, as shown in the higher, or 'systolic,' reading. After that surge of blood, the pressure falls off again to its lowest 'diastolic' level, just before the next heartbeat. Blood-pressure measurement is important because when it's too high, it imposes a risk for heart disease and stroke—and because high blood pressure has no symptoms of its own." Though the classic "ideal" blood pressure reading is 120/80, and doctors may speak of "borderline" high blood pressure when the diastolic approaches 90, establishing an exact "cutoff" for high blood pressure may be misleading, said Dr. Pickering. "Everyone's blood pressure varies from time to time; and other factors such as whether or not you smoke cigarettes, blood-cholesterol levels, overall health status, age, and sex also influence whether blood pressure requires treatment. Even when all other factors are the same, a specific reading may be high for a man but safe for a pre-menopausal woman." Also of concern: the very act of having blood pressure taken by a doctor makes some women anxious, producing a rise in blood pressure. Dr. Pickering calls this "white coat hypertension." Possible solution: taking blood pressure at home, as long as your doctor checks any machine before you use it and instructs you in its proper use. "Avoid...taking a reading each day," said Robert L. Rowan, M.D., of NYU Medical Center, in his book, "How To Control High Blood Pressure Without Drugs" (Scribners). "Constantly waiting for results will...put a strain on you and perhaps lead to elevation of blood pressure." —MELVA WEBER

Your diet: good fat, bad fat

BY JUDITH S. STERN, Sc.D.

February, "National Heart Month," is a good time to be aware of how your eating habits affect your heart, your health. The American Heart Association (AHA) has issued new dietary guidelines suggesting changes in the amounts and types of dietary fats in our diets. Currently, American women get about 37 percent of their calories from fats of all kinds. The new guidelines call for a reduction of total fat consumption to *less than 30 percent* (down from 30-35 percent in the former guidelines). They also recommend that you restrict your consumption of saturated fat to less than 10 percent of daily calories and limit cholesterol intake to a total of 300 mg. daily—or, for those eating less than 3000 calories a day, to 100 mg. per 1000 calories.

Some of these recommendations are controversial because they are targeted to *all* adults, not just those at high risk for heart disease. In my opinion, a woman should consult her doctor before trying to follow these new AHA guidelines. The "average" woman, who eats only about 1800 calories a day, would have to cut her cholesterol intake to only 180 mg./day in following these guidelines, which could mean cutting back so severely on meat and all but nonfat dairy products that her intake of some nutrients—calcium, iron, zinc—could be compromised.

Gerald Reaven, M.D., professor of medicine at Stanford University School of Medicine, is critical of the recommendation that all healthy adults should lower fat intake to less than 30 percent of calories, because in so doing, they would likely increase carbohydrate intake to 55 percent of calories. Increasing carbohydrates could increase blood glucose, blood insulin and triglyceride levels and reduce HDL ("good") cholesterol in some people, which could actually *raise* the risk of heart disease. Dr. Reaven agrees with the AHA recommendation to decrease saturated fat intake, and he also recommends increasing polyunsaturated and monounsaturated fats.

Many medical experts still point to evidence that saturated fat and cholesterol do contribute to an increased risk for heart disease. According to W. Virgil Brown, M.D., professor of medicine and chief of the division of atherosclerosis and metabolism at Mt. Sinai Medical Center, NYC, research studies continue to support the advice that Americans should reduce saturated fat in their diets. One way to do this: switch from using products with saturated fats to those that emphasize polyunsaturated or monounsaturated fats. Here, a rundown of differences among fats....

- **Saturated fats** are found not only in animal products and dairy foods but also in some plant products (such as coconut and palm oils, cocoa butter). Eating large amounts of saturated fats increases blood cholesterol levels and, in turn, the risk of heart disease.
- **Polyunsaturated fats** are primarily found in vegetable oils such as safflower, sunflower, soybean, sesame seed, and cotton-seed. Some studies indicate that polyunsaturated fats can lower blood cholesterol, reducing the risk of heart disease. Recent research has identified a special type of polyunsaturated fatty acids—the "Omega-3s"—found in fatty fishes such as salmon, sardines, and mackerel; some studies indicate that these fatty acids may reduce high blood pressure and lower blood triglycerides, cutting heart disease risks. (See "Your Diet: The Fish Factor," September 1986 Vogue.)
- **Monounsaturated fats** are found in oils such as olive, peanut, rapeseed, and foods such as almonds and avocados. Latest research confirms that replacing saturated fats with monounsaturated may decrease blood cholesterol. Still controversial: whether this reduction is a direct result of monounsaturated fats' action within the body or simply a reflection of decreased intake of saturated fats.
- **Cholesterol** is a "fat-like" substance found only in foods of animal origin. Significant food sources include egg yolks, liver, red meats, poultry, and some shellfish. Cholesterol is essential to cell membranes and nerves and is needed for the production of certain hormones, but your body produces enough cholesterol to meet these needs.

Be aware that a product labeled "no cholesterol" can still have saturated fat. A little-known fact: on an ingredient list, the term "hydrogenated" applied to an oil or fat indicates that the fat's physical properties have been changed from a liquid to a semisolid, making the fat *more* saturated, less healthful.

Judith S. Stern, Sc.D., *is a professor of nutrition at the University of California, Davis.*

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health style

Diet colas: dental hazard? . . . stress and sexual health

Q If drinking sweetened cola is bad for teeth, will switching to diet colas help?

A Yes and no. While diet colas do not contain *sugar*, both diet and regular colas are high in another potential tooth-harmer: phosphoric acid. "Some colas have as much as 10 percent phosphoric acid, and many studies show that acids can lower the natural neutral pH of the mouth, dissolving calcium and eventually causing erosion of tooth enamel," said Norman Sperber, D.D.S., chairman of the California Dental Association's Council on Dental Health. Moderation in consuming colas is key. "Drinking one soda a day probably won't do much harm, but drinking three colas a day over a long period of time may damage tooth enamel," said Dr. Sperber.

Many women compound the problem by squeezing the highly acidic juice of a lemon into their sodas. "The citric acid in chewable vitamin C supplements may also damage tooth enamel," said Dr. Sperber. "If possible, take non-chewable supplements." Also helpful: brushing teeth immediately after chewing these tablets, or drinking cola, or any drink that contains lemon juice to dilute and flush out the acid.

Q What causes vaginal dryness? What can I do about it?

A "A low estrogen level is the usual cause of vaginal dryness," said Anne Colston Wentz, M.D., professor of obstetrics and gynecology and director, Center for Fertility and Reproductive Research at Vanderbilt University Medical Center in Nashville, TN. While it is common in menopause when the body's estrogen is reduced, some younger women also have this problem. Possible reason: emotional and physical stress. "Stress isn't a direct cause, but it can produce changes in a young woman's menstrual or ovulation pattern that may cause vaginal dryness," said Dr. Wentz.

Oral contraceptives are usually not a cause because most provide enough estrogen to allow continuation of normal vaginal secretions.

"Certain vaginal infections can also cause dryness," said Dr. Wentz, "as can using tampons, which absorb normal vaginal fluids." (Switching to sanitary napkins may help.)

What to do? Always see your doctor to determine the cause of vaginal dryness. In many cases, if dryness causes painful intercourse, a doctor may suggest using an over-the-counter vaginal lubricant (such as the Today Personal Lubricant). One caution: though vaginal lubricants are *not* a method of birth control, they can kill some sperm and so should be avoided by women who are trying to conceive.

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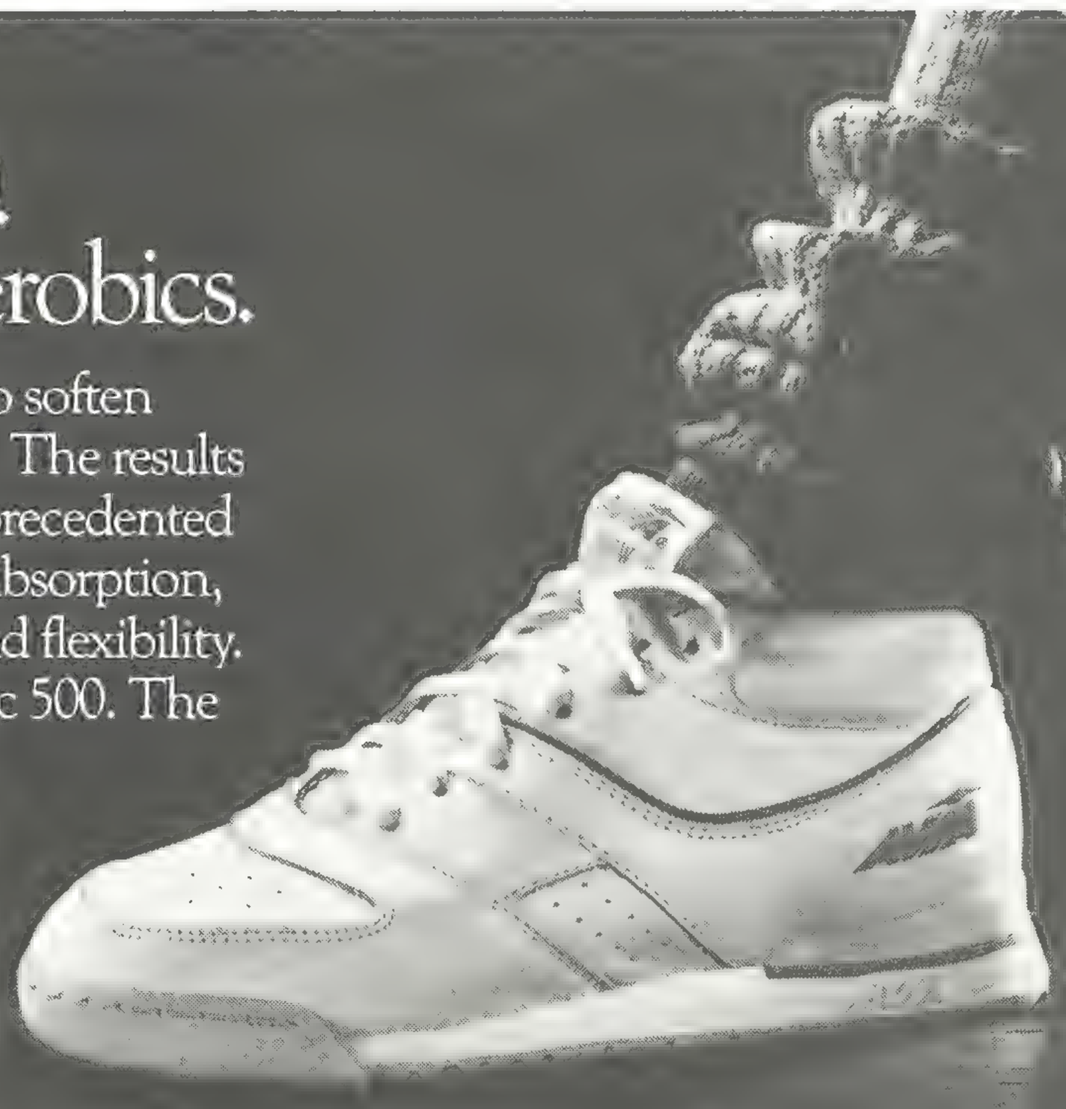

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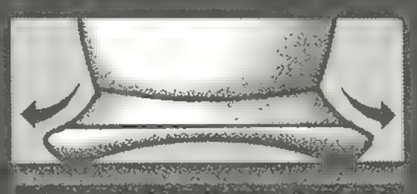

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THE PRITIKIN PROMISE

(Continued from page 422)

tried valiantly but not very successfully to cut back on fat in my diet. I went to the Pritikin Center for inspiration and an education. My goal was not to cure the ills now associated with a high-fat diet, but in the long run to prevent them.

The Pritikin Longevity Center occupies a landmark building, a former hotel, on the beach in Santa Monica—all of which makes it sound more posh than it really is. (Or, rather, was—the Center has been completely refurbished.) Some people were miffed that, at a cost of $4,590 a person for thirteen days ($1,890 for a spouse/companion), accommodations were less than lavish; but I found the functional decor reassuring, a sign that the administration's priorities were in the right places.

The first few days at Pritikin are filled with tests—a complete physical examination by one of the Center's physicians, blood tests, measurements to determine percentage of overall body fat, a treadmill stress test. This last yields an important statistic, measured in units called METS (short for metabolic equivalents). METS are based on oxygen consumption at rest: the harder you exercise, the more oxygen you use, the higher your METS level. (The average forty-year-old American female has a METS level between 7.0 and 10.9; athletes' are much higher, around 20.0. Sedentary people's METS levels are usually below 7.0.) On the basis of our METS levels and other data, we were given an "exercise prescription," assigned a Training Heart Rate, and grouped in exercise classes. My METS level was 10.0, and I was assigned to a class in which the average was 13.5. My fears that the exercise program was going to be too easy vanished.

The Diet-Exercise Connection

Aerobic exercise is an integral part of the Pritikin program. This continuous, *submaximal* exercise (at Training Heart Rate) aids in weight control because it enables you to burn an increased number of calories during exercise. In addition, some studies have shown that in recovery, your body continues to burn calories at an accelerated rate several hours after the end of the exercise. Daily exercise class at Pritikin consists of twenty minutes or so of stretching, exercises to strengthen the abdominal muscles and the back, thirty-five minutes of aerobic exercises, usually running or walking on a treadmill. These workouts were eventually varied—with circuit training, in which we moved from treadmill to rowing machine to stationary bike to trampoline, and with interval training, designed to increase our METS levels. This standard daily workout was recorded on a chart, along with our heart rate in the morning, at rest, and during recovery. (In the space of two weeks, my morning heart rate fell from 68 to 60 beats per minute.)

The remainder of the day is designated either "hard" or "easy," with hard and easy days alternating. On hard days, there are two more workouts, both at Training Heart Rate. On easy days, one or two more, at heart rate just below the training rate, for an extended period. According to the Pritikin exercise staff, *the critical factor in weight loss is not the intensity of the exercise but the duration*, with periods of over an hour being the most effective. Actually, a two-hour workout need not be as punishing as it sounds: walking briskly raises most people's heart rates to just below the training level.

EDITOR'S NOTE: *Experts say, in general, the body at rest utilizes as fuel both carbohydrates and fats that are circulating in the bloodstream. When you begin to exercise, your body also uses stored carbohydrates (glycogen) and fat, at first burning more carbohydrates than fats. The switch from carbohydrate-burning to fat-burning may start as early as ten minutes after exercise begins, or it may take as long as a half an hour. The time it takes to burn fats preferentially over carbohydrates depends on fitness level, weight, and diet.*

The Eat-Right Plan

Daily life at the Pritikin Center quickly settles into a pattern, slightly different for each person but always built around a few fixed events, most of which are meals: there is breakfast, a morning snack, lunch, an afternoon snack, and dinner. It seemed as if we were always eating, but with good reason: fats take longer than carbohydrates to digest. Therefore, food low in fats is processed more quickly, and hunger sets in sooner.

Many people, when they hear the terms of the diet, automatically assume that the food at the Pritikin Center must be bland and unappetizing. Happily, that isn't the case. Arlyn Hackett, the chef, does an ingenious job of turning out a variety of tasty foods; the staff is constantly devising new recipes, many of which are demonstrated in daily cooking lessons.

> Pritikin goals: not only weight loss but lowering cholesterol

Pritikin-goers can come and go as they please, even for meals. The Center provides a list of restaurants that, in addition to regular menus, also prepare Pritikin diet foods.

Though weight loss is invariably one of the Pritikin diet's fringe benefits, it is not the ultimate measure of its success; a drop in blood cholesterol level is. At the start of the second week, everyone is put through a second blood test. The morning the results are handed out is like the day grades are posted in college: people greet one another with the question, "How'd you do?" Most of us did well. My cholesterol level dropped from 197 to 176, decent progress but not nearly as dramatic as some others'.

Cholesterol Facts

Cholesterol is a sterol (a steroid precursor) used by the body for building cell membrane tissue, conducting nerve impulses, and making steroid hormones. It is found in animal foods—meat, fish, poultry, eggs, dairy products, and items made with those ingredients, e.g., ice cream, pastry. Saturated fats (including coconut and palm oils, hydrogenated fats), which are usually solid at room temperature, may increase cholesterol levels, but don't contain cholesterol. There is, however, no need for adults to consume cholesterol; our livers are capable of manufacturing all the cholesterol we need.

What the doctors at Pritikin consider "normal" (100 plus your age, but never over 160) is substantially lower than the U.S. average (about 210 mg.). The Pritikin view: We are by all indications a sick population, and what is normal for us as a nation is too high for our own good.

The problem with cholesterol circulating in our blood is that, unlike fat encircling our waists, it cannot be used for fuel and therefore cannot be burned off. Once you've eaten a hamburger and fries, the damage is done, and a two-mile run cannot totally undo it. For this reason, exercise alone is not sufficient as a means to good health. It must be complemented by a diet low in fats.

When the first in the series of Pritikin books was introduced in 1974, it was thought by most members of the medical establishment to be eccentric and extreme. Since then, a substantial body of research has borne out many of the principles on which the Pritikin diet is based. The U.S. government has revised its dietary recommendations, urging Americans to eat less fat. The American Heart Association has drawn up new guidelines for healthful eating, in a diet that is less than 30 percent fat. Even so, most doctors, even those who have come partially around, still regard the Pritikin program as fanatical. To this charge, doctors on the Pritikin Center staff reply that the terms of the diet, which is only 10 percent fat, are not in the least arbitrary; on the contrary, they have been arrived at mathematically. They say the body can utilize 100 mg. of cholesterol a day without excessive accumulation in the blood. A person following the Pritikin diet takes in 100 mg. of cholesterol a day on average, and may be "breaking even." At serum cholesterol levels below 180-200 mg., artery closure appears to stop. If a person takes in less than 100 mg. of cholesterol daily (on a slightly stricter version of the Pritikin plan, called the "regression diet"), the body continues to utilize 100 mg. of cholesterol a day. At serum cholesterol levels of 160 mg. or less, artery closure may even reverse.

EDITOR'S NOTE: *Experts note that the amount of cholesterol utilized daily by the body varies from person to person. They say the amount of cholesterol consumed in food is one major contributor to total serum cholesterol, but there are other factors involved in addition to diet.*

New Goals

Looking at slides of clogged coronary arteries and listening to astonishing statistics (e.g., the coronary arteries of the average American male who has eaten a high-fat diet all his life are, by the age of thirty-five, 50 percent blocked), I sat thinking to myself, "I will mend my evil ways." Gradually, the prospect of life without ice cream/fried onion rings/cheeseburgers/chocolate/olive oil set in and, with it, a certain desperation. I found myself wracking my brain for examples of people I'd known who had eaten a diet of greasy fried foods and desserts all their lives and nonetheless lived to be ninety.

All right, I said, suppose my cholesterol is in a range that would indicate that my occasional splurges are slowly, silently taking their toll. The big question is, how much can I get away with? All right, let's say I cut out butter on my bread, oil on my salad, and lobster for all time; can I still have two scoops of ice cream a week?

No? How about one? Half a scoop? There are plenty of people at Pritikin ready to make a pact with the devil; the devil should set up a booth.

But finally, the issue is more clear-cut than all that. What we eat is nothing less than a matter of life and death; and with every menu selection, we make a choice. Every participant at the Pritikin Center finds him- or herself faced with a question: Do you love life itself more than you love your favorite foods? Around about the beginning of the second week, a split became apparent between the people who had thought this question over and answered it with a resounding "yes" and the rest who looked down deep into themselves and, whatever the reasons, said "no."

Those who make the decision to follow the Pritikin program tend to stick together; there is an air of optimism about them. They remark on how much better they feel today than they did yesterday, or trade little tricks they've found to make life without fats more pleasant. The others get together and grouse about the food, about how much their muscles ache; they are waiting for the program to be over. These last are distinctly in the minority. Nevertheless, watching their minds gradually close, especially when you yourself are feeling lighter and leaner and faster than you've ever felt before, is a sad experience.

Sticking With It

The day I left the Pritikin Center, I looked in the mirror and said to myself, "Remember this." My body looked streamlined, my face relaxed. I felt energetic and ready for action, as if my every cell were alive. Now, months later, I can still call on the memory of that feeling. It occurs to me that one of the problems in the way many of us think about the food we eat is that we persistently refuse to make certain glaringly obvious connections. For instance, I get a craving for ice cream because my mind attaches to it certain pleasurable sensations—the taste of a favorite flavor, the way it feels melting in my mouth—all based on past experience. What my mind conveniently fails to recollect is the way I feel half an hour after eating ice cream, which is sluggish, even sleepy, heavy and earthbound.

Part of the proof of the Pritikin diet's efficacy is, certainly, in the statistical evidence that has been accumulated in its favor; but surely as important a part of that proof is in the way anyone who has followed the diet feels. Experience would teach us, if only we would let it, that we feel better when we don't eat fats than when we do. The challenge, it seems to me, is to monitor the way we feel after eating the foods we just can't bring ourselves to give up, no matter how harmful we know them to be, and to add that feeling to our list of associations with that particular food. Only then, I think, is it *possible to revise our tastes, to see this new way of life not as a move away from occasional pleasures but a move toward an ongoing state of physical and emotional well-being.*

On the last day, there is a brief, informal commencement exercise for departing "graduates," with diplomas presented in groups, one exercise class at a time. One elderly man, scheduled for coronary bypass surgery when he arrived, with such severe angina that he couldn't walk farther than two or three blocks, had that very afternoon walked five miles; his operation had been canceled. One class, eighteen people, collectively lost 245 pounds and 1,192 mg. of cholesterol.

One man from Kansas waxed ironic about his life having come full circle. Growing up on a farm, feeding the animals barley, oats, and other grains, he looked forward to the day when he would be a big shot in the big city and eat a steak every night for dinner. Having done that, he fell victim to a heart attack and, convinced by his doctor that the time had finally come to change his ways, went to Pritikin, where he found himself eating oats, barley, other grains—the diet he'd fed the animals on the farm. His story gave rise to the realization that most of the way we eat has to do with notions of social class. Whole grains are "peasant" food; white flour is "refined." A slab of meat is a sign of prosperity.

What everyone wants to know is: did it last? The answer is vehemently yes, in a sense. The weight I lost at Pritikin—those "last" five pounds I had come to think that I would never get rid of, came back over a period of months, not days; though my weight is now the same as it was when I went to Pritikin, I daresay my shape is different, more streamlined, for having gone. As for my eating habits, they *have* changed and are still changing. I can't claim to have forsworn all fats. But of those meals I eat at home, I routinely follow the Pritikin diet. And I take hope in the fact that the sight of butter now turns my stomach, that I now dislike the taste of oil on my salads, and that every time I have fallen off the wagon, I have climbed back on it again. ▽

BEHIND THE GOLDEN DOOR

(Continued from page 422)

mountaintop in the morning, with a glass of orange juice in your hand, halfway through the five-mile hike. You find that the more you do, the more you can do.

The strategic thinking that keeps everyone jumping, surpassing herself, is dazzling. It ought to be harnessed by our government; it very well may be—Deborah Szekely, who founded The Door in 1958, is working in Washington, DC, as president of the Inter-American Foundation. She has been developing and refining this kind of resort since 1940, when she opened Rancho La Puerta, another great spa, in Baja California, Mexico, and the result is a brilliant and cunning system alternating effort and reward, discipline and indulgence.

Tuesday morning, say, you wake up gnarled by a charley horse. Somehow you get yourself to the dawn stretches and the hike; somehow you make it back to your room. Your reward is the beautifully arranged breakfast waiting for you on a tray, along with your day's schedule—planned for you—written on a fan-shaped card.

The card might say water exercises at 9:00 A.M. Exercising in 92-degree water eases the charley horse, so you can then go on to aerobics. This is the hour in which you finally emerge as the fantastic dancer you were always meant to be, and it is with some exhilaration that you move on to "abdominals." Your reward—every day—is an hour's *(Continued on page 455)*

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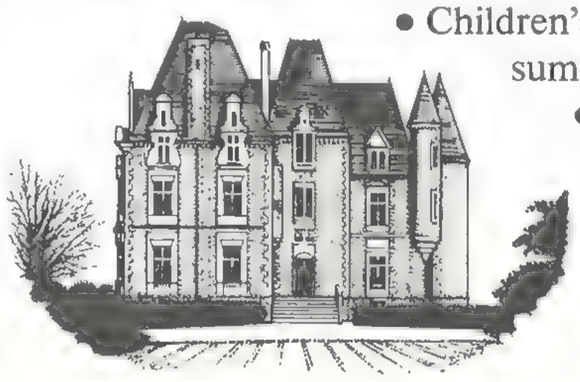

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BEHIND THE GOLDEN DOOR

(Continued from page 453)

massage in your room.

Every evening, in the bathhouse, after a soak in the whirlpool, you may also have a mini-massage. The first night, my masseuse whispered, "Let me see if anyone's waiting. If not, I'll do your feet." No one was waiting; she did my feet. I drifted out, bleary with gratitude.

Your day is punctuated by facials and manicures and anything short of plastic surgery that might add to the charm of you. You never think in terms of "getting good service." You think in terms of kindnesses received. Acts of devotion. Where does the staff get that motivation? The verve extends to the housekeepers, who check rooms three times a day, picking up after you the way no one has, probably, since you were a child.

Becoming childlike must be part of the cure. The schedule replaces your heavy Filofax, and frees you from having to make any decision more grueling than will you go to yoga or to "stretch & relax." You don't have to decide where to eat, or what. The day's ration of food is seven hundred or so calories of remarkably balanced eating. You can eat everything put before you, if you want to—you're free at last from the higher mathematics of the calorically guilty life.

Seven hundred calories a day. I don't know how they do it, but I was never hungry. Mid-morning, the kitchen crew serves a strange and amazing potion called potassium broth, which sounds clinical but turns out to be a delicious hot vegetable drink that keeps you going till lunch. Mid-afternoon, you sip fruit juice around the pool. On a seven-hundred-calorie-a-day regime, a glass of fruit juice has the same emotional effect as a chocolate malted in real life.

You have half an hour after your last scheduled activity to change for cocktails and dinner. On the resort circuit, dinner requires you to dress and dazzle; here, almost all the women are in uniform: a clean warm-up suit under a white kimono. (The feeling, I think, is of being under wraps: you are like a sculpture in process, not quite finished.)

After dessert, the dining room rises as a single body and walks a brisk one-quarter mile up the hill. Thirty-five white-robed women walk fast (it's cold) in pairs or trios, touching the gate as though they were children playing tag before turning back. The obedience level is amazing.

If guests become good children, it is because The Door is the Good Mother. As one woman said, you never get what you expect—except here. In her over forty years of running spas, Szekely has determined what a person needs to feel encouraged, enticed, nourished, nurtured, rewarded. The thoughtfulness of the program, its anticipation of needs you couldn't have imagined, lets you trust the system. You let go, and in so doing, you genuinely and thoroughly—and finally—relax. We're always being told to "take care of yourself," but the fact is, taking care of yourself is hard work. The genius of The Door is to understand that you want to be taken care of. Who says women can't buy happiness? ▽

HAIRCOLOR '87

(Continued from page 416)

tracked somewhat. What we're seeing is not so much real color, as brightness, lightness, life.

Subtlety of color, in fact, is one of two important directions in haircolor right now. The modern words: enrichment, warmth, enhancement. This is not the moment for extreme haircolor changes—to go from deep brunette to platinum blond, from honey-brown to emphatic redhead. There's even something about such total change that tends to strike a slightly old-fashioned note, harking back to the days when pungent chemical smells wafted from the back reaches of the salon where the colorist's alchemy took place. Today, women neither want nor expect such a remaking of self through the means of haircolor, nor is such obvious change, if it ever was, time effective. Instead, the best color-work today is less artifical, less hard-edged, less time-consuming, and less "done."

Of the greatest interest now: new ways of obtaining enhancement. For example: a move to more overall color. Highlighted hair now can be blended with a gloss or glaze, a subtle golden (or any color) color wash, applied after highlighting. These glosses not only add shine, but enrich the tone of the hair in a way not possible from foils, blending highlights more naturally.

Other news: color that's *faster* than ever—the most minimum investment of time (and a good way to try just a taste of color). This can be achieved by adding shampoo and conditioner to the basic coloring pigment and washing it through the hair. Taking only ten minutes, the treatment lasts six weeks and can add color, brightness and often additional body.

Other concerns—such as maintenance—are being addressed. Underlying color, says Jeffrey Stein of New York City's Les Copains salon, can cut down on salon touch-up time because highlighting begins *underneath*, about a half inch behind the temple and crown, and is not as obvious when it grows out. Combing highlights on with a special spatula in a sliding motion can be a good option for shorter hair and results in a less "chunky" color that also looks more natural.

One's skin tone remains the key to determining the amount and the degree of hair color changes. For most women, points out Licari, the best approach is to go for a shade that's slightly warmer or richer than their own, avoiding the ash-based shades which tend to grey the skin. For blonds, this means moving toward soft, amber shades; for light brown hair, a warmer, golder glow; for darker hair, a pick-up on chestnut. Often, he says, it's a pinch of red-gold—not a strong red, just a warm glow—in an after-highlighting overall rinse that does the trick.

Other factors—age, how active a woman is, most of all how much time she is realistically willing to devote to her hair—also come into play. "A colorist might do the best possible color in terms of technique and quality, then blow it by not taking into account the total concept of the woman—her life style, her dress, the demands on her life," comments Stein. "For a woman of any age, who is active, who plays sports, goes to a gym, washes her hair every day, vacations south, it's best to do a simple color, usually a shade slightly lighter than her natural one."

For example, highlighting still requires the least amount of maintenance, the least time spent in the salon and is a good, durable type of coloring that won't be altered by chlorine, sun, frequent shampooing. Highlights or lowlights that add just a bit of richness to the hair usually only need touch-ups every three months. Double-process colorings, on the other hand, do require more frequent upkeep.

The desire for shine—for hair in *good* condition—is the other major concern women are voicing. In answer, coloring can no longer be regarded as the culprit for dry, damaged, overprocessed hair. In fact, if your hair *is* dry because of the addition of haircolor, chances are that the color is being improperly applied, explains Licari. Haircoloring, he says, can be the route for adding shine to hair, rather than eliminating it. It can add texture, body, and the *illusion* of shine and make hair in poor condition at least appear to be in better shape. One way: with a semipermanent haircolor (without peroxide). Such a treatment lasts through six to ten shampoos till it gradually washes out. Single-process colorings can also add a glow that can last the length of the touch-up.

With all the talk about subtle hair color, there is another direction to color right now—more of a side trend really, but one that is having a definite effect. This is the look of obvious color, experimental, frivolous, color that's changed at whim. It encompasses the freedom to experiment with, say, a fringe of orange-highlighted bangs for a night, without damaging one's hair—or making a long-term commitment. "Thanks to people like Madonna, Cyndi Lauper, and the kids in the East Village," says Licari, "we have seen this freer kind of coloring influence mainstream haircolor." In this school of thinking about haircolor, hair is free to flaunt a blatantly artificial quality—with new temporary shades in bright offbeat tones, in metallics, for evening or for special occasions. "This is fantasy color," Stein agrees. "For a few women, it may mean color that's dramatically lighter than their own—the platinum white-blond shades, or a light, bright red—as red as red can be." But, he cautions, it has to be on the right person, the right occasion.

All of these variations are part of the difference in the way haircolor is being perceived. Today, in fact, coloring one's hair is as natural and accepted as putting on lipstick. Assemble any group of women, and you'd be hard-pressed to find more than a single individual who hasn't, at one time or another, streaked, striped, rinsed, highlighted, hennaed or otherwise varied her hair color in some way, shape, or form. It is that total acceptance of haircoloring—as routine as cosmetics—that is perhaps the major news. Pejorative terms like "bleached-blond" or "dyed-haired women"—and all their underlying social nuances—are at last as archaic as the processes they describe. That, in effect, is the sum and substance of the haircolor revolution—once and for all, out of the closet, distanced from the days when only her hairdresser knew for sure, a simple fact of beauty life. ▽

HAIRCOLOR: NEWS, TRENDS

(Continued from page 420)

"What's important is what precedes and follows the highlighting process," says Louis Viel of La Dolce Vita salon. Louis uses a color moisturizer after highlighting, "prescribed" according to hair's texture to give extra shine; it washes out within six weeks, leaving original highlights.

For black women, Soft Sheen has developed Color Accents with a vegetable-dye formula, which fades or washes out after about six shampoos. Interesting point: Caucasian women shouldn't wash their hair until after it's been colored because they need every drop of oil to protect hair from damage during the haircolor process. Black women need to remove excess oil before they color, so they shampoo *before* coloring hair. The length of time Color Accents are kept on the hair varies their intensity; but regardless of timing, they add plenty of shine. (Also, especially for a black woman's hair: Sof n' Free Oil Sheen and Conditioning hair spray.) ▽

MODERN HAIR CARE

(Continued from page 421)

questions, then suggests hair-care solutions.

Some rescue products for out-of-shape hair: Philip Kingsley's Intensive Elasticizer (used once or twice a month, all over the hair), Terme di Montecatini Fango Active Mud by Princess Marcella Borghese (pre-shampoo only)—photographed, page 421—The Conditioner with Awapuhi by Paul Mitchell, the Prestige Collection from Pantene, Jhirmack's E. F. A. Shampoo with separate Conditioner.

When hair suddenly behaves uncontrollably for no apparent reason, it's often because of the weather. Static flyaway occurs when two materials rubbed against each other transfer electrons, creating an electrical charge. This is what happens when a hairbrush meets hair's surface. To reduce static: use an "instant" conditioner with lubricators, which changes surface electrification properties. Another idea: mix conditioner with water, and dip your brush in before styling. Fast ideas: Prell conditioner, Dep For Styling conditioner, Neutrogena conditioner, Perma Soft conditioner by Lamaur, Splash Finishing Spray by Focus 21, Acclaim Hair Shiners from Zotos—a quartet of "shiners" in spritz, gel, mousse, and spray form. ▽

INTERVIEW WITH SILVERSTEIN

(Continued from page 387)

Q: *Does he want to learn?*
OS: He's afraid to learn. Most men are, because it makes them less masculine, less what they were trained to be. He is in a bind. It's not that he's a bad guy—he's a nice guy, he wants her to be happy. But he can't *make* her happy. Then, of course, there's the dance that follows: the more she chases him, the more he retreats; the more he retreats, the more she chases him and the angrier she gets. So it escalates.

There are schools of family therapy that say, "You don't pursue a distancer; you back off, and then he will come around." Untrue. If you put two women in that situation, the other woman would come around. A man, though, will be very happy and think everything is terrific.

In my estimation, that theory of therapy is the most beautiful example of the male theory of human behavior. "Get the woman off his back! Never chase a distancer: He'll move in at his own pace to get as much as he wants of intimacy!" But that isn't going to satisfy this woman.

Q: *What's the alternative?*
OS: The alternative is to raise our boys, our children, differently. That's not going to help this generation, though.

I think this woman's got to find a lot of what she's looking for someplace else. You can't get everything out of your marriage. She needs a life of her own, and she's got to recognize his limitations. That seems reasonable to me.

One young woman was putting ads in the paper, desperately looking for a mate. I said, "You're putting the wrong ad in. You should say: *'Woman. Well grounded in intimate relationships. Looking for male for other purposes.'* "

Q: *But there are men who are very good at this intimacy business.*
OS: Yes, and there are such things as happy marriages. But there is a difference in what men and women know.

Q: *In your experience, have women always complained about men's distance?*
OS: I don't think there's been any change in behavior. The change is in expectation. When I got married, I knew that my intimacy would be with my mother, my sister, my female friends. I would never have thought to engage my husband in that kind of talk. A good husband was a man who made a living, didn't drink, was kind to the children, and was reasonably good in bed.

That's not true anymore. The expectation now is that you're going to find a man who has all these other qualities. So people feel tremendous disappointment and betrayal.

Q: *And that they're doing something wrong.*
OS: Both partners do. The woman feels she's failing somehow—"He doesn't really love me." And he says, "What did I do—what, what? I don't know what she wants from me!"

Q: *Are women being foolish to want something that doesn't exist?*
OS: Yes. But maybe they're the spearhead for changing the world. Maybe they will raise their sons differently. If I had it to do over again, I would raise my son differently.

Q: *But you hear mothers of boys say they're afraid of turning out sissies.*
OS: That's right. And by sissies we mean men

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who cry, who show their feelings, who are connected to others, who care a lot, who are sensitive. We can't have it both ways.

I think this generation is caught in a dilemma between wanting change, seeing where things have to change, and being unable to negotiate that. I don't know how many generations it will take. This one is having a very hard time of it.

Q: *Tell us about the Women's Project. What's its function?*
OS: Most family-therapy theory until now either has denied gender altogether, as though there were no differences between men and women, or else it has blamed everything on the women—what's good in the family has been what's male, and what's not good in it has been female.

In the literature on the psychodynamics of human behavior, which has been written by men for the most part, you find that a woman is supposed to be totally nurturing with her children until some arbitrary point when she's got to cut off, particularly from her male children. Otherwise she's too involved with the kids, too controlling, too demanding. It's crazy making!

Now, this is one of the reasons that marriages are failing—because men are not supposed to stay connected with their mothers, or with other women, in any true emotional sense. A man is supposed to cut off and join the male world. Bring home the bacon. Go to war. Don't cry. So feminist theory tries to correct these notions.

Q: *Going back to the young couple, when the woman says, "He won't talk to me," the male system of therapy advises her, "Back off. Give him space." What does feminist therapy advise?*
OS: It says that he's got to learn how to be more of a whole person.

Q: *Threatening as that is to him.*
OS: Threatening as that is to *both* of them. She has to learn to be more than an emotional mass. She has to think, have logic, be clearheaded, and do things in the outside world that are exciting and wonderful. She can't look to him for everything. She needs to be a whole person, too. They both do. Then maybe they can have a relationship as two people, not as two halves of a person.

But whether that can happen in a generation, I don't know.

Q: *Do most people who come to you want to mend their marriage, or do they want to find a way to break up?*
OS: Every once in a while a man in a middle-aged marriage wants out, generally because he's got another woman stashed someplace, and he wants to leave his wife with the therapist. But mostly people want desperately to make it work.

Q: *Why are the men desperate?*
OS: Because women are their other halves. Men don't know how to relate. Women express all of men's feelings, all of their emotional life, and keep things stirred up. Most men are very dependent on women. While many women can take very good care of themselves, many men cannot. Nowadays men can cook and they can do the laundry, but that's not taking care of yourself.

Q: *What about the contempt women have for men, expressed, say, in the cliché "They're all little boys."*
OS: The dilemma for women is that on the one hand they really don't want to be dominated by men—they really don't—but on the other hand, they don't want men to be babies. They can't tolerate their being babies, as a matter of fact. *Won't* tolerate it. And that drives everybody crazy.

They want him to be a "man." Then, when he's a man, they don't like it, because that means that he's too controlling and they're afraid of him. They all want heroes, but they want warm, tender, loving heroes. Men who can pick them up, sweep them off their feet, rough-and-tumble . . . and at the same time be gentle, sweet lovers. Oh! What a fantasy that is!

Q: *How can women resolve that dilemma?*
OS: Women have to teach men how to be intimate; men don't know how. You don't teach by being angry and rejecting and accusatory. If you're screaming, "How come you're not coming toward me?" you're pushing him away. The only way to teach loving is by being loving—and by accepting the fact that he needs to learn. We know how to teach our children how to be loving. Why don't we know how to teach men? Because we're conflicted. Women want men to be strong; we don't want to teach them anything. Because once we're teaching a man, he's in an inferior position. We're just as acculturated as he is—he's got to be bigger than life. So what women do is turn themselves into pretzels in order to make the man look good. A woman can make herself so stupid that her husband looks smart. She becomes incompetent. She doesn't know how to turn on the goddamn TV! Because he's got to be the one who knows how.

Q: *Isn't this exacerbated by women's achieving in the world, earning their own money?*
OS: Well, sure. Because what happens is, if the woman does well, and her husband looks the least bit piqued about it, she's going to do one of two things, believe me. She's either going to quit or become stupid and lose her job, or she will just complain a lot. She'll put herself down in a new way. "Oh, I'm so tired. I'm so exhausted. Oh, it's terrible, I can't do it! I'm blocked. I work so hard." And so on.

She can't come home and say, "I've had a wonderful day. I closed three big accounts. I'm so pleased with myself. It's terrific!" Not if he looks down. She's going to go further down than he is. She's always going to try to keep that balance. So, when a woman is successful in her career, she's really got a very tough time if she can't tolerate his sulking about it.

What happens so frequently in nonfunctional marriages is that she has twisted herself into such a mess that she's in constant pain, and he no longer likes her.

Part of my therapeutic task is to let a couple, at least in their times alone together if not publicly, see that he can learn something from her, and she can certainly learn something from him. They can exchange information and knowledge; and, of course, that's the basis of intimacy. ▽

AMAZING SPACE

(Continued from page 397)

Wing, thanks to William S. Lieberman, whose particular talent is his ability to teach through visual comparison rather than through the all-too-usual pedantry of "educational" wall labels.

A witty and charming man, Lieberman was schooled in France and the United States, tutored by the poet W.H. Auden, and hired by Alfred H. Barr in 1945 as his assistant at the Museum of Modern Art in New York, where he remained until 1979 when he became chairman of the department of Twentieth Century Art at the Metropolitan. Plans for a new wing to house his department's collection had been started and funds for its construction had been donated by Mrs. Wallace, co-founder of the *Reader's Digest*.

As Lieberman recalls, his first challenge was to figure out exactly what the Metropolitan actually owned in the way of modern art. Alfred Stieglitz had given a major bequest in 1946 of art and photographs associated with his gallery, "291," and there were other masterpieces donated by such great collectors as the Havemeyers. Lieberman set about cataloguing the work, analyzing the lacunae, and doing what he does best, persuading patrons to be generous to the museum.

At the same time, he quietly began buying new works by young Americans from all over the country. Paintings by Louisa Chase, Frederick Brown, John Alexander, Richard Bosman, and others have taken their places naturally beside the masters'. Nothing screams at you, demanding attention, not even the bright-red Rosenquist, or the brilliant Rauschenberg assemblage-environment, an enchanting contemporary labyrinth of modern myths, monsters, and heroes. Art here is treated with dignity and sensitivity. Lieberman is known for allowing sufficient space for the art to be fully appreciated. As at d'Orsay, there are over-scale daylit galleries, and sculpture is seen in the round. You turn a corner and are suddenly confronted with a wall of Georgia O'Keeffe paintings, or a whole series of Milton Averys. The second gallery almost knocks the breath out of you: five of Picasso's greatest masterpieces, including the "Portrait of Gertrude Stein."

If we reflect on why the installations at the Musée d'Orsay and the Wallace Wing are superior—satisfying a hunger for serenity, yet constantly challenging our perceptions with fresh encounters and juxtapositions that teach more than any text could—we realize that technical skill alone cannot replace the sensitivity and sensibility of a truly gifted curator working with an understanding architect who wishes to intensify our experience of art. A great curator is like an artist: he or she must understand scale, rhythm, perception, nuance. And now, more than ever, the responsive curator must realize that the function of the museum is to give the public the sense of delectation and of space, a respite from the claustrophobia of commercial environments, so that the leisurely Sunday in the Museum with Georges—or Claude, Pablo, or Jackson—may return to the public the joy of contemplation, of sensuous enjoyment, and of unhurried pleasure all too few occasions offer. ▽

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INTERVIEW WITH SHAW

(Continued from page 387)

Q: *Do you think that the 50 percent divorce rate reflects not that people are making wrong initial choices but that they're just giving up too easily?*
RS: Let's make an analogy between a relationship and mountain climbing. People know that climbing a mountain gets painful. Now, if it gets so painful that they can't go on, most people would concede that they quit—not that it's a bad mountain. If they don't want to do it anymore, that's legitimate, and we're all free to say we don't want to go through this anymore. I don't have any problem with somebody saying, "This is too tough for me. I'm not cut out for it." I may think he's mistaken, but I can understand it.

Q: *Why is he mistaken?*
RS: I'm not talking about a relationship in which somebody is being abused by another person, but I think there are some terms on which a couple can always be happy. No matter how you are, if you represent it fairly, there's somebody who will want you that way.

If there's a connection between two people, the form in which they choose to express it can vary widely. Maybe one person lives in Stockholm and the other in Boston, and they are happy to spend a weekend together once a year.

Q: *That doesn't exactly fulfill the current ideal of a relationship with lots of "communication."*
RS: Most people have that backward. They think intimacy is something somebody gives them. Right now, I'm talking intimately. It doesn't matter if you're intimate in return. I'm telling you exactly what I think. If I do that, I'll have an experience of intimacy with you. Intimacy is self-generated, like sexuality.

Now, the other person may not be able to stand hearing what you say. He may turn and pick up the newspaper. If you then say to yourself, "I can't be intimate with this slob," you're using his behavior as an excuse to break away from the vulnerability of being intimate. You *can* be intimate, and in doing so, you can help him do what he really wants, which is to be intimate.

Q: *This is an assumption you're making.*
RS: Absolutely. I make the assumption that every human being on earth wants to love someone, wants to be intimate.

Q: *When your clients do decide on divorce, what are their reasons?*
RS: As soon as a person gives me a reason, as far as I'm concerned he is in trouble. If he says, "I can't be with someone who has an affair," I'd say, "Why not?" He doesn't have to get a divorce. There's a way to work it out if his wife is having an affair, and I'm not talking about being permissive. Maybe he should actually apologize to her if she's having an affair. If the woman had to go out and have an affair to have a moment of intimacy and love and romance, I could imagine the man having the wisdom to say, "I feel terrible that something was missing for you and I was oblivious to what was going on."

Q: *That's very generous.*
RS: Yes, but why not?

Q: *The two most common reasons for divorce that one hears of are a woman's deciding she "needs her freedom" and a man's finding another woman.*
RS: Yes, those are the ones that I hear. I think a man who finds another woman and leaves is very unfortunate in a certain sense. He's forsaking a person who has invested her life with him, which leaves him in a kind of rudderless state; his compass, instead of being true to his commitment and his integrity, is now true to his dick. To me, he would have to have given himself covert permission to fall in love.

If you watch upper-middle-class married men at any party, they are always flirting with the attractive women on the scene; but the minute someone gets divorced and is available, they back off. The person who doesn't is covertly giving himself license to sneak off and fall in love.

Q: *Are people coming to you with different problems than they did, say, ten years ago?*
RS: I'd say I'm seeing many more men who after ten or fifteen years of marriage are in love with another woman. They can't stand the thought of leaving their wives, and they can't stand being without the other woman.

Q: *What do they want you to do?*
RS: That's a good question. That's what I often ask them. "What do you want to have happen?" "Well," they say, "I want to find out whether I should stay with my wife or leave." I tend to tell them that you can't find those things out. You have to make a commitment. Because if you test your relationship, it will always fail, since it's never perfect.

I'm also seeing many more couples in their mid-thirties who have been living together for a number of years, and the woman now wants to get married and have a child. She is starting to see that if she doesn't close the deal with the man, she's going to be out of her child-bearing period. And the man is sitting on the edge, saying, "I don't know if I want to be married."

Q: *What happens to them?*
RS: The large majority of them get married, if they come as a couple. Sometimes the woman realizes that she's been foolish to hang out with the man, that she's not only wasting her time, but settling for somebody who doesn't truly love her or want to make his life with her.

Q: *Is it typical to see women doing too much of the couple work—for instance, in trying to live with the archetypal silent man who's unable, as they say, "to express his emotions"?*
RS: I don't like that phrase. His dog would know how he felt. What is really meant is that he doesn't say it in the currency the other person sets up as the standard. And why doesn't she know his feelings? If she were married to Daniel Boone, she'd know how he felt, and he might never say anything.

Q: *But would she stay married to Daniel Boone?*
RS: That's part of her responsible choice. Was he like that when she met him? "Yes, he was always like that." Well, what did she find attractive about him? "You know what I admired about him? He was independent." She saw the package and said, "I want this package," but once she has it, she takes the positive side for granted and says, "Well, I want his independence, but I don't want

his taciturnity.'' She can't do that!

You see, if you accept an idea like ''the man won't communicate,'' then, of course, your relationship is going to be dead. But my question always is, What do you mean? How can a person not communicate? A good poker player knows what you've got in your hand, for God's sake!

Another thing therapists know about relationships that I don't think the public knows is that if you are really sexually hot with someone, you are going to be different in so many dimensions that, in a certain way, you could say you're incompatible. It's almost inevitable that people who are extraordinarily sexually attracted are essentially incompatible.

Attraction arises for somebody who's got a quality that you don't have or onto whom you project a quality that you've suppressed. Your friends are similar to you; you can get along with them more or less effortlessly. With your spouse, you're jammed up against him, and the least move you make can cause friction. When he's fast, you're slow. He expresses emotion, you don't. You're a day person, he's night. In some way, there's a difference between the two that lends an electricity. ▽

MÉNAGE À CAT

(Continued from page 391)

Kierkegaard lacked the reasoning power to understand what was wrong, but that he would have been better off had he, at least temporarily, lost his reason.

Envy, according to the Ulanovs, is admiration gone sour, emulation diverted into contempt. And, if I am reading them correctly, the spiritual cure is love. Part of love is surrendering to that temporary loss of reason that allows love to take root, and part is appreciating the differences between me and another enough to love us both.

Cats, it would seem, are the perfect teachers for such a spiritual lesson. For one thing, they are admirable, worshiped throughout history, and they are enviable—if only because they are always well dressed. This may be why people who fail to appreciate cats speak of them with such contempt, as men and women often do of each other when they are perplexed. ''An admirer,'' Kierkegaard writes, ''who feels he cannot be happy by surrendering himself elects to become envious of that which he admires. So he speaks another language.'' When they don't inspire contempt, cats, like love, inspire clichés, our most frequent response to the ineffable.

For the longest time, I was confused about what cats had to teach me. Despite my initial passion for Cole, I assumed that I wanted him to teach me how to live (so self-contained and graceful was he that he seemed more highly evolved), not how to love. How often our lofty motives blind us to quotidian miracles!

Typical of my spiritual ambition at the time, I thought that if one cat was an education, two would hasten considerably my enlightenment. My new guru was a tiny, bird-like Abyssinian that I named Kizzie (I was watching *Roots* at the time); Cole, once my psychic pet, became my nemesis. He stopped sleeping on my bed (on my chest!) and retired every night to his lonely outpost on the living-room sofa. If he was sitting on my lap and Kizzie jumped up, he hissed and ran away. If I brushed him, he stretched out and purred for the first five strokes and on the sixth, inexplicably snarled and ambled away, swinging his slender hips in annoyance. For hours at a time he roosted on top of the refrigerator, looking, with his aquiline nose and protruding tongue, like a malevolent gargoyle. When, after leaving him with my sister for two weeks, I went to retrieve him, he refused to come down off the kitchen cabinet; when I picked him up, he tore flesh from my forearms.

Psychic pet, indeed! Knowing friends joked that Cole was the nasty part of me. In a sense they were right. Like many polarized couples—the introvert and the extrovert; the compulsively neat and the slob—Cole and I had created our own system of valences. As I had done in so many relationships with a ''difficult'' partner, the kind to which I was most attracted, I was able to disown the unpleasant parts of me and experience them through Cole. By attempting to control Cole I was able to forget, most of the time, that I needed to domesticate myself.

What was going on here, as much as this might tax the imagination, was a relationship, one that seemed more and more complex. Before I had decided to get Kizzie, I had been worried that Cole would grow up to be a neurotic only child. Also, I'm ashamed to admit, the honeymoon was over, and I thought that a new cat would again bring me the thrill of romance. It seems odd that I could have had maternal feelings and adulterous feelings at the same time—and odder still that I could have had them about a pet. But Cole was certainly responding like a displaced sibling and a jealous lover. And you don't have to read too many pop-psychology books to begin to believe, as I do, that when it comes right down to it, there is a certain primitive level on which all relationships—mother/child; lover/lover; human/pet—exhibit the same spectrum of emotions. No doubt, this kind of thinking keeps cat therapists in business. And, after several years, I did engage such a person, only half in jest.

The cat shrink arrived with a small packet of catnip and a lot of Freudian baggage: while she tantalized Cole with the catnip, she grilled me about my love affairs and living arrangements; finally she announced that Cole was suffering from ''low self-esteem,'' which did nothing to ease my mind. Eventually I was worried enough to take him to the vet, a deft surgeon with a gruff bedside manner who was none too fond of Cole. (The cat didn't have a chart—he had a record.) I asked her if she thought, by any chance, he had a brain tumor. ''Nope,'' she said, laughing. ''He's just a prick.''

I laughed, too. That was certainly a happier diagnosis than a brain tumor, and much more dignified than ''low self-esteem.'' How often I wish that my own couples therapy had been abbreviated by such practical wisdom.

If Cole was simply a prick, then I was not totally responsible for his psychological well-being. (As a friend said, one of the great things about getting older is that you realize you don't have to take *everything* personally.) On the other hand, if Cole was a prick *(Continued on page 460)*

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MÉNAGE À CAT

(Continued from page 459)

to *me*, then I had better look at what I was doing to provoke him.

"There is a kind of psychic intrusiveness that animals respond to," said Vicki Hearne, the author of the recently published book *Adam's Task* (Knopf), an unsettling combination of horse sense and philosophical flash. "They are extremely sensitive to incongruities between what you're thinking and what your body's doing."

Vicki Hearne is a poet and an animal trainer. She is a simultaneously daunting and *simpatico* figure, so I was very anxious to hear what she had to say about my cats, Cole in particular.

What she said, having met them, was: "Who's supposed to be the trouble?" Because Cole, whom I had described as a hellion, was rubbing and rolling seductively in front of her, presenting himself as an angel.

He had pulled this sort of stunt before—once, when a group of friends were sitting around burbling about how enchanting Kizzie is. (And she is; in fact, she's promiscuously friendly.) Anyway, she was doing all sorts of entertaining things while Cole sat in the doorway, watching. "What's with him?" someone said. "Doesn't he like to play?" Cole then strode into the room, grasped a little rawhide chew stick between his front paws, and began conducting, in perfect time, to the Mahler on the stereo.

Not only, I realized, was Cole as perverse as any two-year-old kid or beleaguered mate, but he was sensitive to the kind of psychic intrusiveness that Vicki Hearne was talking about. What, after all, could be more intrusive than a vet with a thermometer, unless it was a person who insisted on seeing him as a problem and whispered words of love when she brought home a new cat? Cole and I couldn't sit down and talk things through, but clearly something akin to a conversation had to take place. I had been doing all the talking; now I had to listen.

As fate would have it—or irony, perhaps—the real cat therapist in the end was . . . a cat. Raisin joined the household several years after Kizzie. She was a diabolical-looking Burmese who turned out to be a sweetheart, proving that even though I went instinctively for the same type, my own therapy was working.

Raisin taught me how to brush her. She did this by refusing to stand still and submit to pleasure; instead, she would slink back and forth beneath the brush as I held it, presenting her head, her back, her tail, then slithering around and coming back for another stroke. I suppose I could have grabbed her and said, "Hold still. I know how to brush you." But I am beginning to understand that "I know how to brush you" translates all too easily into "I know how to love you," and that this latter assumption has thwarted most of my relationships with humans as well as with Cole. What Raisin taught me was that for Cole five strokes was enough—enough pleasure, enough intimacy—and six was too much.

It was not surprising, then, that Raisin also taught Cole about love. What happened was this: I went away, leaving the cats in the care of a gentle young man; and when I returned, Cole, who hadn't given Raisin the time of day until then, was in the throes of what could only be called a romance. He slept curled alongside of her, played with her—adored her. I can only surmise that Raisin, who refused to take Cole's prickliness personally, had just been there—like Cinderella sitting in her ashes, "utterly undefended except by her good heart."

When well-intentioned people become curious about my relationships with my cats, the first question they ask, if they are at all willing to be impressed, is: "Do they come when you call them?" I am always tempted to ask: "Do you?" Or even: "Do I?"

Yes, my cats come when I call them. And so do I, when they call me. Just as a new mother learns to distinguish her baby's cries, over the years I have come to recognize that various mews, gurgles, and trills mean "hello," "pet me," "I'm starving," "buzz off." There is something, it seems to me, inherently conversant about cats; they are so willing to participate in what's going on between us and them that only a boor would refuse to be charmed. ("SCAT!" says the man in Robert Mankoff's *New Yorker* cartoon. "REDEEP DE PLOYJOY HEY BOB AREBOP OO BOP SHEBAM," replies the cat.) More to the point, my cats and I have been able to discard the fantasy of a common language without despairing of the possibility of a shared dialogue. And it is this latter notion that can be instructive.

Once I was visiting a couple I know. The man, who'd had a tough week at the office, was reading and pointing out amusing paragraphs as he came across them. The woman, who had had a tough week at *her* office, was sharing her innermost thoughts with me. Both of them felt estranged from each other, and each had a very different idea of what would enable them to feel close. That they spoke different languages was clear. What was perhaps eluding them—as well as those who teach gorillas sign language or applaud male feminists—was the idea that they didn't need to speak the same language to be connected. I would be a fool if I needed my cats to answer me in English in order to feel love. Yet why am I, like that couple, just such a fool when it comes to my lovers?

People have difficulty distinguishing what they need from what they think they need, and what most people think they need is sameness, a kind of merging that might assuage the painful truth of Lily Tomlin's quip: "Remember, we're all in this alone." Lacking existential faith, we cling to what we know, which is ourselves, and foist it on each other, creating something familiar enough to love.

"The treacherous imagination," writes Philip Roth in *The Counterlife*, "is everybody's maker. . . . We are all each other's authors."

Like men and women—or even Person A and Person B—animals and humans are different. And if my cats and I, from time to time, achieve an enviable intimacy, it may be because our differences are more obvious and easier to accept.

What cats have to teach us—me, and that couple—is that we can forget our expectations and indulge, instead, our capacity for delight. We can look behind the veil of our imagined needs and respond to what is right in front of us. Or else the cat—how admirable he is!—will simply walk away, disappearing around the corner until all you can see is his tale. ▽

INTIMATE PARTNERS

(Continued from page 386)

providing women with little support for making sex-role changes. So deeply ingrained are our prejudices that even feminist therapists can unconsciously undermine the efforts of their female clients. Four influential therapists, Betty Carter, Olga Silverstein, Peggy Papp, and Marianne Walters, organized, in 1978, the Women's Project, to make family therapy more sensitive to feminist issues.

I—and a number of my colleagues—believe that the most effective therapy for a couple or family is practiced by a male/female team. Not only does a strong female advocate represent the woman's issues, but also the professional "marriage" of the co-therapists can serve as a model for healthy communication, for how to "team." Moreover, a male/female partnership stimulates the feelings people have about both parents.

The ablest marriage and family therapists have special training and aptitude in bringing *into the consulting room* the intricate network of relationships that surround and influence marriage. These therapists see marital problems "systemically"—as residing not just "inside" the individuals, but also in the interplay between the partners, and in the couple's relationships with their children and their parents. These "systemic" therapists will, at the very least, insist on meeting with both partners *together,* and often will want to include the children too.

The last couple Maggie Scarf interviews have survived their wars and endured the departure of their children. Just as the statistics predict—marital satisfaction begins to decline with the birth of the first child, continuing downward until the last child leaves home; then it takes a leap upward—they have begun to enjoy each other. A successful marriage calls for more than endurance, of course; but perhaps more couples, encouraged by some of the awareness that *Intimate Partners* provides, will be able to join this couple in saying, "We have a good time." ▽

THIGHS & WHISPERS

(Continued from page 390)

enduring fashion.

"Yes," I say, losing patience. "You are a sloth and a hog. Exercise more, eat less." She exercises regularly and picks wistfully at pasta and greens.

"Screw you," she says, fire in her eyes.

"Not only are you becoming a paleolithic Venus," I continue bravely, "but you are unspeakably vain, your values are shallow, you have body odor, and your teeth are getting crooked as you age. Not only that, but I've slept with all your friends and most of your enemies, men and women alike, and we make fun of you behind your back. Plus," I say, winding up, "your intelligence is not what I once imagined it to be when you were young and attractive."

We are on the floor now, wrestling. "And still, *still,*" she demands, laughing, "you love me?"

Yep. "Despite all that," I say.

FASHION INFORMATION

Page 40: Scarf at Isabel Canovas, NYC. **106:** "Locksmith," The Museum of Modern Art, New York City. "Untitled," The Museum of Modern Art, New York City. Photo: Bildarchiv Felix Klee. **112:** *Top, left:* detail from "Virgin and Child Enthroned With Eight Saints"; from *Fra Angelico: The Light of the Soul* by Jacqueline and Maurice Guillaud, Clarkson N. Potter, Inc., 1986. *Top, right:* from *Rembrandt: The Human Form and Spirit* by Jacqueline and Maurice Guillaud, Clarkson N. Potter, Inc., 1986. *Bottom:* The New-York Historical Society. **136:** Cotton briefs, $4. Altman's. **288:** Candlesticks, French, c. 1750. Tea-glass holders, Russian, late 19th century and teaspoons all from A La Vieille Russie, New York City; wine decanter from James II Galleries Ltd., New York City. **342:** Earrings: gold, Mark Rossi, red, Krasne Two. Bracelets: Metal, Tribe. Wedge, Nancy B. Frank. Bangle, Van Allen. Christian Dior Legwear. Shoes, Walter Steiger, NYC. Man's suit, Salvatore Ferragamo. Nino Cerruti shirt. Tie, Barneys New York. **343:** *Left to right:* First two suits, Sal Cesarani . . . Emanuel Ungaro . . . Valentino. Nino Cerruti shirts. Ties, Barneys New York. **344:** Dress also at I. Magnin. Hearts, Cara Croninger. Artwear, NYC. Stockings, Dress Sheer and Silky by No Nonsense. Calvin Klein Footwear. **345:** Martha Sturdy bracelets at Henri Bendel; Lina Lee, Dallas and Beverly Hills; Susan of Burlingame and San Francisco CA. Van Allen bracelets at Jordan Marsh, Boston. Gloves, Sachiko for La Crasia. **346:** Bill Blass, $2150. Earrings, Krasne Two. Whatever Lola Wants, Washington DC; Valerie's Designer Bags, Overland Park KS; Mister Lee, San Francisco. Gloves, Sachiko for La Crasia. Belt, Ruza Creations. Phyllis Victor, Mamaroneck NY; Jones & Jones, Baltimore MD; Dale Stapp, Great Falls MT. Stockings, Perry Ellis for Trimfit. Calvin Klein Footwear. **347:** Earrings, Rosecraft. **348:** Moreaux linen dress also to order at Stanley Korshak, Chicago; Miss Jackson's, Tulsa OK; Beth Denius, Austin TX. Earrings, Erwin Pearl. Stockings, Bonnie Doon. Shoes, Shoe Biz. Henri Bendel; Montaldo's; Neiman-Marcus. **349:** Earrings, Alexis Kirk. Calvin Klein Footwear. **350:** Belt, Ruza Creations. Capezio In The Village, NYC; Style In The Round, Philadelphia. Evan-Picone Hosiery. Calvin Klein Footwear. **351:** Dress also at Jamie, Nashville TN; Perkins Shearer, Denver; I. Magnin. Earrings, Alexis Kirk. Panty stockings, Hanes Silk Reflections. Lord & Taylor; Marshall Field's. Calvin Klein Footwear. **352:** Belt, Ruza Creations. Capezio In The Village, NYC; F.B. Ltd., Frontenac MO. Bag, to order at Hermès Boutiques, NYC, Chicago, Dallas, San Francisco. Christian Dior Legwear. Calvin Klein Footwear. **353:** Earrings, Erwin Pearl. Christian Dior Legwear. Calvin Klein Footwear. **354:** Wool/silk/satin skirt fabric by Taroni. Tunic and skirt, $3300. **355:** Wool skirt fabric, Corisia. Accessories, Geoffrey Beene. **356:** Cotton piqué bib and cuff fabric by Taroni. Accessories, Geoffrey Beene. **357:** Striped cotton fabric by Corisia. Gloves, Geoffrey Beene. **358:** Silk fabric, Taroni. Wool/cotton/silk fabric, Agnona. Gloves, Ultra Natural by Fownes. Altman's. **359:** Silk fabric, Taroni. Gloves, Geoffrey Beene. **360:** OMO Norma Kamali cotton/Lycra top, $80. OMO Norma Kamali Shops, NYC. Skirt, "CALVIN," a division of Calvin Klein Industries, $40. Macy's, New York. Earrings, Majorica Jewelry. Bandana, Ruza Creations. Macy's, Herald Square; Robert's Fashions. Duncanville TX; Embry's, Lexington KY. Aris gloves. Saks Fifth Avenue; Higbee's. Belt, Polo/Ralph Lauren Leathergoods. Polo/Ralph Lauren, NYC. **361:** Jacket also at I. Magnin. Dress, Isaia NYC. Hat, Patricia Underwood. Weinstein's, New Orleans LA. To order at Bergdorf Goodman. Gloves, David Cameron. Barneys New York; Linda Dresner, Troy MI. **362:** OMO Norma Kamali white cotton blouse, $80. OMO Norma Kamali Shops, NYC. Rayon/jersey pants, Derek May, $365. Linda Dresner, NYC and Troy MI. Belt, Omega. The Accessorie Club, NYC. Gloves, David Cameron. **363:** Jacket also at North Beach Leather Boutiques, Bal Harbour; Las Vegas; Houston. OMO Norma Kamali cotton blend top, $40, and pants, $100. OMO Norma Kamali Shops, NYC. Watch, Aaron Faber Gallery, NYC. Knapsack, Johnny Farah. If, Soho NYC. Belt, Polo/Ralph Lauren Leathergoods. Polo/Ralph Lauren, NYC. Gloves, Sachiko for La Crasia. **364:** Isaia, NYC cotton/Lycra top. $75. Pants, $78. Patricia Field, NYC; Tiziana, Los Angeles. **365:** Donna Karan New York silk crepe top, $385. Bloomingdale's; Charles Sumner, Boston. Roughwear by Ralph Lauren suede pants, $898. March at Polo/Ralph Lauren, NYC; South Coast Plaza CA; John Wanamaker. Bracelets, model's right arm: East O' Java. Casual Corner, Memphis TN. Left arm: Pomerantz-Rodan Movement. Chariva-ri, NYC. Watch, Aaron Faber Gallery, NYC. **366:** OMO Norma Kamali cotton shirt, $80. OMO Norma Kamali Shops, NYC. Dress, Isaia, NYC. Earrings, Janis Savitt for M & J Savitt. Gloves, David Cameron. **367:** Cotton poplin coat also at Parisian, Birmingham AL. Isaia, NYC cotton/Lycra dress, $115. Patricia Field, NYC. Hat and gloves, Jean-Charles Brosseau. Gloves at Charles Jourdan Trump Tower, NYC. **368-369:** Rings, Susan Reinstein for Reinstein/Ross, NYC. **370:** Dress also at Barbara/Jean, Little Rock AR. Bracelets, Pellini Bijoux for Luciano Soprani. Charivari, NYC. **371:** Calvin Klein belt. Stockings, Hanes Silk Reflections. **372:** John Anthony at Martha; Neiman-Marcus. Earrings and pin, Mark Rossi. Both at J. Antonio, NYC. Earrings also at Michelle St. John, Westbrook CT. Pin also at Janis, Youngstown OH. . . . Bill Blass dress, $2450. March at Bergdorf Goodman; Hirshleifer's, Forest Hills and Manhasset NY; Kaufmann's; Saks Jandel; Balliet's; Neiman-Marcus; Sakowitz; Frost Bros. To order at Nan Duskin, Philadelphia and Baltimore; I. Magnin. Earrings, Mark Rossi. J. Antonio, NYC; Susan Sebastian Art To Wear, Columbia SC. Bracelet, Alexis Kirk. Both models: Liz Claiborne Hosiery. Calvin Klein Footwear. Wigs by Sturé Osten. **373:** Carolyne Roehm, $4790. Late March at Saks Fifth Avenue; Nan Duskin, Philadelphia and Baltimore; Saks Jandel; Montaldo's; Jacobson's; Lou Lattimore, Dallas; Amen Wardy, Newport Beach CA; Nordstrom. To order at Marshall Field's. Earrings, Krasne Two. Bracelet, Tribe. Patricia Field, NYC; Luv Boutique, Chicago. . . . Karl Lagerfeld, March at Bloomingdale's; Mary Jane Denzer, White Plains NY and Westport CT; Saks Jandel; Scarborough Fair, Glencoe IL; Diaghilez, Quebec Canada. Earrings, Krasne Two. Bracelets, Patricia Locke Designer Collection, Chicago. . . . Oscar de la Renta mid-March at Lord & Taylor; Sara Fredericks, Short Hills NJ; Kaufmann's; Suky Rosan, Ardmore PA; Montaldo's; Jacobson's MI and OH; Swansons on the Plaza; Neiman-Marcus; Sakowitz. Earrings, Alexis Kirk. Bracelet, Tribe. ONA, NYC. All models, Liz Claiborne Hosiery. Calvin Klein Footwear. Wigs, Sturé Osten. **374:** Vicky Tiel dress, $2595. Bergdorf Goodman; Jimmy's, Brooklyn NY; Sara Fredericks, Short Hills NJ; and Sarasota FL; The Twenty-Four Collection, Miami; Apropos, Newport Beach and Woodland Hills CA; Maxfield, Los Angeles; Torie Steele, Beverly Hills; I. Magnin. To order at Linda Dresner, Troy MI. Earrings, Roxanne Assoulin. . . . Albert Nipon, late Feb. at Garfinckel's; Marshall Field's; Bullock's; Nordstrom, Seattle WA. Earrings, Isaac Manevitz for Ben-Amun. Both models: Wigs, Sturé Osten. Christian Dior Legwear. Calvin Klein Footwear. **375:** Oscar de la Renta dress, $2400. Late March at Elizabeth Arden Salons; Kaufmann's; Saks Jandel; Martha, Palm Beach and Bal Harbour; Lillie Rubin-South & West; Neiman-Marcus; Amen Wardy, Newport Beach CA; Holt Renfrew of Canada. To order at I. Magnin. Earrings, Isaac Manevitz for Ben-Amun . . . . Victor Costa polyester organza dress. Bergdorf Goodman; Nan Duskin, Philadelphia and Baltimore; Kaufmann's; Lillie Rubin-South & West; Marshall Field's; Balliet's; Swansons on the Plaza; Sakowitz; I. Magnin; Nordstrom, Southern California. Earrings, Isaac Manevitz for Ben-Amun . . . . Bill Blass. March at Elizabeth Arden Salons; Saks Jandel; Montaldo's; Stanley Korshak, Chicago; Lou Lattimore, Dallas; Frost Bros.; Bullocks Wilshire, Woodland Hills and Los Angeles CA. Rings, Isaac Manevitz for Ben-Amun. All wigs, Sturé Osten. Christian Dior Legwear. Calvin Klein Footwear. **376:** Wool gabardine pants. Belt, Polo/Ralph Lauren Leathergoods. Bag, Polo/Ralph Lauren Handbags and Luggage. **377:** Turnout also at L.H. Rogers, Salem MA; Marissa Collections, Naples FL; The Gazebo, Dallas; Perkins Shearer, Denver; Eleanor Keeshan, Los Angeles; Julius, Sacramento CA. Rings, Susan Reinstein for Reinstein/Ross, NYC. Bag, Chanel Boutique, NYC. **378:** Dress, $2650. Also to order at Nan Duskin, Philadelphia and Baltimore; Rich's; I. Magnin. Jewelry, Susan Reinstein for Reinstein/Ross, NYC. **379:** Polyester/satin dress, $2185. Also at Nan Duskin, Philadelphia and Baltimore. Toorder at Nordstrom. Jewelry, Susan Reinstein for Reinstein/Ross, NYC. Bag, Judith Leiber. **380:** For hat and earrings, see info. page 381. **381:** Silk crepe de Chine skirt. Hat, Ralph Lauren for Hat Attack. Polo/Ralph Lauren NYC; Short Hills NJ; La Jolla CA. Earrings, Majorica Jewelry. Scarf in pocket, Polo/Ralph Lauren Scarfs. **382:** Hat, Ralph Lauren for Hat Attack. Polo/Ralph Lauren, NYC; Short Hills NJ; La Jolla CA. Scarf, Polo/Ralph Lauren Scarfs. Belt, Polo/Ralph Lauren Leathergoods. **383:** Silk crepe de Chine dress, $896. I. Magnin. Earrings, Majorica Jewelry. Hat, see info. page 382. **392:** Hair and makeup: Coreen Cordova. **393:** Hair and makeup: Wendy Osmundson/Cloutier. **404:** Calvin Klein silk sweater, $370. For stores, see *(Continued on page 462)*

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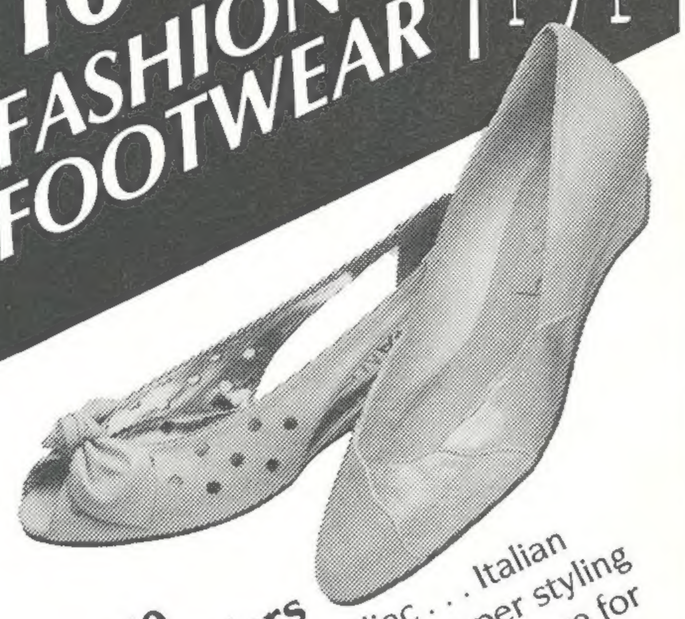

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page 404. Panty stockings, Givenchy. Filene's, Boston. Shoes, Garolini. **405:** Bill Blass silk crepe blouse with outfit. Turnout, $2860. Also at Nan Duskin, Philadelphia and Baltimore; Nordstrom. Earrings, Stephen Dweck. Gloves, Bill Blass. Panty stockings, Givenchy. Shoes, Garolini. Bag, Bree, NYC. **406:** Jacket at Woolf Brothers, Kansas City MO. Matte rayon jersey dress, OMO Norma Kamali. $414. OMO Norma Kamali Shops, NYC. Earrings, Isaac Manevitz for Ben-Amun. Necklace, Helen Woodhull. Gloves, Sachiko for La Crasia. **407:** *Left:* Turnout also at Charles Sumner, Boston and Chestnut Hill MA; Claire Dratch, Bethesda MD; The Gazebo, Dallas; Beaton's, Scottsdale AZ; Bullocks Wilshire; Robinson's California. Earrings, Tacque Ltd. Sunglasses, Polo by Ralph Lauren for Optique Du Monde. A.R. Trapp Opticians, NYC; Polo/Ralph Lauren, Denver. Dark bracelet, Louis Bartholomew. Yellow bracelet, Ernest Jackson. Gloves, Sachiko for La Crasia. Evan-Picone Hosiery. Shoes, Pupi D'Angieri. Delman shoe salon at Bergdorf Goodman. *Right:* Suit also at Lillie Rubin-South & West; Frost Bros. Bracelets, wrist to cuff: Eric Bea-

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mon. Jay Feinberg. Belt, Jill Stuart. **408:** Perry Ellis linen/silk jacket. Silk sweater. Turnout also at Lois Geans, Magnolia AR. Skirt and sweater at Dayton's. Jacket at Rich's. Necklace, M & J Savitt. M & J Savitt Salon at Stanley Korshak, Chicago. Panty stockings, Perry Ellis for Trimfit. Perry Ellis Shoes. . . . Betty Hanson cotton/viscose blouse. Turnout also at Joseph's, Portland ME; Nan Duskin, Philadelphia and Baltimore. Earrings, Angela Caputi. Bracelet, Jondell. Belt, Omega. Gloves, Sachiko for La Crasia. Panty stockings, Hot Sox. Shoes, Shoe Biz. Henri Bendel; Montaldo's; Neiman-Marcus. **409:** Top and skirt also at The Gazebo, Dallas. Hanes Silk Reflections Panty Stockings. Altman's. Shoes, Yves Saint Laurent Foot-

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wear. Saint Laurent Rive Gauche Boutique Femme, NYC. **410:** Earrings, Ted Muehling. **411:** J. Tiktiner wool/silk suit. Necklace, Majorica Jewelry. Gloves, Portolano products. Watch, Emerich Meerson. Macy's, Herald Square. Complements, Boston. Shoes, Garolini. . . . Guy Laroche navy wool skirt. $260. Bag, La Bagagerie, NYC. With both outfits; Evan-Picone Hosiery. **412:** Frances Henaghan: Pocket scarf, Perry Ellis for the Vera Co. Bracelet, Stephen Dweck. Bag, Coach Leatherware. . . . Escada wool pants. Sweater, wool with viscose border. Turnout also at Helen's of Course, Seattle WA. Belt, Esprit Ac-

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cessories. Shoes, Walter Steiger Madison Avenue, NYC. **413:** Polyester/rayon pants. Turnout also late February at Nicholas Ltd., Richfield CT; Sandpiper Loft, Key Largo FL; Droke's, Tulsa OK; Just Looking Boutique, Laguna Beach CA. Earrings, Ted Muehling. Coral necklace, Janis Savitt for M & J Savitt. Long necklace, Marina B. Belt, Joan & David. **415:** Jesse

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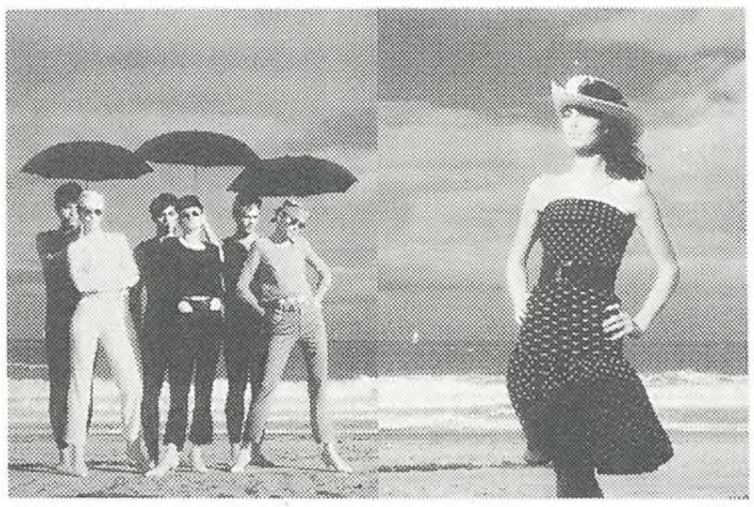
Briggs Styling Color Glove; available by mail. $19.95 from Yellow Strawberry salon, 1007 E. Las Olas Blvd., Ft. Lauderdale FL 33301. **416:** Hair, Thomas Principe of Gad Studio, NYC. Makeup, Elisabeth Drabinski. **421:** Hair, Thomas Principe of Gad Studio, NYC. Makeup, Elisabeth Drabinski. **424:** Viscose top, $245, and pants, $325. Turnout, Dianne B. Men & Women, NYC. Wilkes Bashford for Men and Women, San Francisco. Gloves, Jean-Paul Gaultier. **425:** Tricotine acetate shirt, $570. Shorts, rayon/spandex blend. Turnout, Dianne B. Men & Women, NYC; Georgina, Hewlett NY; Emphatics, Pittsburgh; Caron Cherry, Coconut Grove FL. Ultimo, Chicago; Torie Steele, Dallas; Alaïa Chez Gallay, Beverly Hills. Gallay, West Hollywood CA. Shoes, Alaïa by Diego Della Valle. **426:** Sonia Rykiel suit, late March at Sonia Rykiel Boutiques, NYC; Manhasset NY; Palm Beach; Houston; Dallas. Hat, Jean Barthet for Sonia Rykiel. . . . Jean-Paul Gaultier wool/polyamide/Lycra coat. Coat at Bergdorf Goodman. Dress at Saodade, Dallas. Shoes, Comme des Garçons. . . . Azzedine Alaïa cotton gabardine pants, $435. Turnout at Dianne B. Men and Women, NYC; Georgina, Hewlett NY; Emphatics,



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Pittsburgh PA; Caron Cherry, Coconut Grove FL; Ultimo, Chicago; Torie Steele, Dallas; Alaïa Chez Gallay, Beverly Hills; Gallay, West Hollywood CA. Shoes, Alaïa by Diego Della Valle. **427:** Viscose suit. March at Carol Rollo/Riding High, NYC; Georgina, Hewlett NY; Knit Wit, Philadelphia; Emphatics, Pittsburgh PA; Romanoff Boutiques, Coconut Grove FL; Linda Dresner, Troy MI; Ultimo, Chicago. **428:** Comme des Garçons cotton/polyurethane jacket and skirt. Cotton body suit $120. Comme des Garçons Boutiques Soho NYC; San Francisco; Alan Bilzerian, Boston and Worcester MA; Knit Wit, Philadelphia; Romanoff Boutiques, Coconut Grove FL; Ultimo, Chicago; Boutique Grège,

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Quebec Canada. Skirt and T-shirt at Mari Boutique, Ontario Canada. Shoes, Comme des Garçons. . . . Issey Miyake, Bergdorf Goodman; Alan Bilzerian, Boston and Worcester MA; Toby Lerner, Philadelphia; Weinstein's, New Orleans LA; Clubissimo, Canada. Cuffed sleeves and leggings. Issey Miyake. **429:** Chanel at Chanel Boutiques NYC. Palm Beach; Dallas; Beverly Hills; Honolulu; Nan Duskin, Philadelphia and Baltimore. Accessories and shoes by Chanel. **430:** Top and skirt at Sonia Rykiel Boutiques, NYC; Manhasset NY; Palm Beach; Houston; Dallas; Nan Duskin, Baltimore MD; Marshall Field's. **431:** Sonia Rykiel at stores listed on info page 430. Valentino turnout at Barneys New York; Sara Fredericks, Boston; Ultimo, Chicago; Valentino Boutique, Beverly Hills. Accessories, Valentino. **432:** *Left:* Dress at Caron Cherry, Coconut Grove FL. *Right:* Dress at Suzy,

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Great Neck NY; Burdines; Susan of Burlingame and San Francisco CA. Umbrella, to order at Hermès Boutique, NYC. **433:** Turnout at Comme des Garçons Boutiques, Soho NY; San Francisco; Knit Wit, Philadelphia; Alan Bilzerian, Boston and Worcester MA; Romanoff Boutiques, Coconut Grove FL. Shoes, Comme des Garçons. **434:** All outfits at Sonia Rykiel Boutiques, Manhasset NY; Palm Beach; Dallas; Houston; Saks Jandel; Ultimo, Chicago; Clubissimo, Canada. White and black outfits at Bloomingdale's. Pullovers at Macy's, San Francisco. Accessories, Sonia Rykiel. Shoes, Maud Frizon, NYC. Umbrellas to order at Hermès, NYC. **435:** Dress, $2490. Saks Fifth Avenue; Nan Duskin, Philadelphia; Saks Jandel, Chevy Chase MD; Montaldo's, St. Louis MO; Martha, Bal Harbour; Neiman-Marcus; Amen Wardy, Newport Beach CA; Valentino Boutique, Province of Ontario. Accessories, Valentino. **436:** Mugler cotton piqué dress. Early March at Bloomingdale's; Hattie, Palm Beach FL and Birmingham MI; Linda Dresner, Troy MI; Ultimo, Chicago; Giorgio, Beverly Hills; Apropos, Newport Beach and Woodland Hills CA; I. Magnin. Accessories, Thierry Mugler. Dim Hosiery. Shoes, Thierry Mugler. **437:** Claude Montana late March at Charivari, NYC; Nan Duskin, Philadelphia and Baltimore; Ultimo, Chicago; Torie Steele, Dallas; Claude Montana Boutique, Beverly Hills; Poupée, Palo Alto CA. Dim Hosiery. Shoes, Maud Frizon, NYC. Saint Laurent at Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutiques, Washington DC; Boston; Palm Beach; Denver. Accessories, Yves Saint Laurent. Dim Hosiery. Yves Saint Laurent Footwear. Saint Laurent Rive Gauche Boutique Femme, NYC. **438:** *Left:* Dress at Emanuel Ungaro Boutiques, NYC and Beverly Hills; John Wanamaker; Ruth Shaw, Baltimore MD; Barton Sligh's, Jacksonville FL; Frost Bros.; Capriccio, Scottsdale AZ and La Jolla CA. Accessories, Emanuel Ungaro. *Right:* Dress, $2535. Bloomingdale's; Montaldo's; Emanuel Ungaro Boutiques, Palm Beach and Bal Harbour; Dayton's; Frost Bros.; Femina, Scottsdale AZ and La Jolla CA. Accessories, Emanuel Ungaro. **439:** Dress, $3280. Valentino Boutiques, NYC; Washington DC; Beverly Hills; Saks Jandel, Chevy Chase MD; Hattie, Birmingham MI. **424-439:** Wetsuits, Sporasub. ALL PRICES APPROXIMATE.

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